THE CANADIAN

MUSIC COURSE,

COMPLETE IN THREE BOOKS.

BOOK 3.

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Frank E. Thompson's Book
Collegiate Institute
St. Thomas

COMPLETE IN THREE BOOKS.

CANADIAN

MUSIC COURSE,

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Elementary Rhythms.
Intermediate Rhythms.
Minor Mode Phrases.
The Maytime.
O'er the Mountain.
When Nature Wakes.
Wake My Spirit.
A Fiddler Once.
A Donkey Once.
O Blooming Spring.
Would You Chest and Limb
Softly Sleep.
March of Harlech.
Sons of Britain.
Wanderer on Moor and Wildwood.
Let the Lusty Shout.

Maude E. Thompson.

COMPLETE IN THREE BOOKS.

CANADIAN

MUSIC COURSE,

BY

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BOOK III.

TORONTO:
CANADA PUBLISHING COMPANY,
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Book III—First Step.

Exercises in Tune.

1.—Key D.

d m s m s s m d s s d

2.—Key D.

m d s s m s d m s m d

3.—Key E.

s m s d m d s m s s m

4.—Key G.

d m d s m s d m s s d

5.—Key D.

d m s d' d' s s m s m d

6.—Key G.

m d s m d $s_{,}$ d $s_{,}$ d s m

7.—Key C.

d m s d' m' d' m' d' s m d

8.—Key A.

d m d $s_{,}$ $m_{,}$ s d m s s d

9.—Key B♭

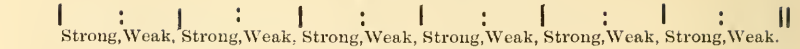
d $s_{,}$ d $s_{,}$ m d m $s_{,}$ d $s_{,}$ d

10.—Key D.

d m s m s d' m m s m d

EXERCISES IN TIME.

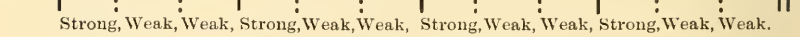
TWO PULSE MEASURE



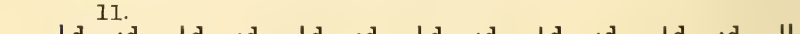
THREE PULSE MEASURE.



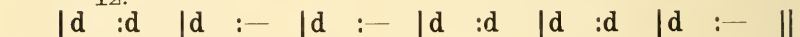
FOUR PULSE MEASURE.



11.



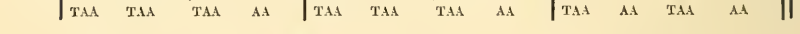
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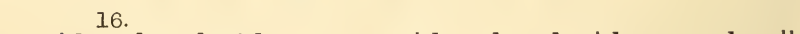
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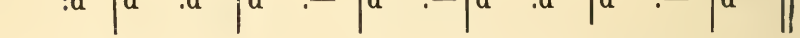
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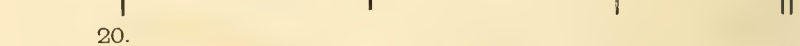
16.



17.



18.



19.

20.

SOLFEGGI.

21.—Key D.

| d :m | d :s | m :— | d :— | m :d | s :m | d :— | d :— ||

22.—Key G.

| d :s | m :s | d :m | s :— | m :— | s :m | m :— | d :— ||

23.—Key C.

:m | d :m | s :d' | s :— | m :m | d :m | s :s | m :s | d ||

24.—Key A.

| d :s, | d :m | s :— | s, :— | d :s, | m :s, | d :s, | d :— ||

25.—Key D.

:d | m :d | s :— | s :m | s :— | m :s | d' :m | s :— | d ||

26.—Key C.

| s :m | d' :— | d' :m | s :— | m :s | d' :s | m :— | d :— ||

27.—Key C.

| d' :s | d' :m' | d' :— | s :— | m' :s | d' :m | s :— | d :— ||

28.—Key D.

| d :m :d | s :— :m | s :m :s | d' :— :— ||

29.—Key D.

:s | m :s :d' | s :— :s | m :s :m | d :— ||

30.—Key G.

| d :s, :d | m :d :m | s :— :s | d :— :— ||

EXERCISES IN TIME.

31.

| d :d | d.d :d | d.d :d | d :— | d.d :d.d | d :— ||
TAA TAA TAA TAI TAA TAA TAI TAA TAA AA TAA TAI TAA TAI TAA AA

32.

| d :d :d.d | d :— :d | d :d.d :d.d | d :— :— ||

33.

| d :d :d | d :— :d.d | d :d.d :d | d :— :— ||

34.

:d | d :d.d | d :— | d.d :d | d :— | d :— | d ||

35.

| d :d.d | d :— | d :d | d.d :d | d— :— | d :— ||

TWO PART EXERCISES.

36.—Key E.

d :m | s :s | m :— | m :d | s :m | d :—
d :d | d :d | d :d | d :d | d :d | d :— ||

37.—Key D.

m :m | s :m | d :m | s :m | d :m | s :m
d :— | d :— | d :— | d :— | d :— | d :— ||

38.—Key G.

:s, | d :m | s :d | m :m.m | s :m | s :m.m | d
:s, | m, :s,.s, | s, :s, | d :— | m :d | s, :s,.s, | d ||

39.—Key E.

d :m :s | d' :— :— | d' :s :m | d :— :—
d :— :d | m :— :— | d :— :s | d :— :— ||

40.—Key C.

:d' | s :d' :m | s :d' :m' | d' :— :s | d' :—
:m | m :m :d | s :— :— | m :s :m | d :— ||

FOLLOW ME.

41.

d :d | d :— | m :m | m :— | s :s | s :—
Fol - low me, fol - low me, fol - low me, fol - low me,

d' :d' | d' :— | s :s | d' :d' | s :s
fol - low me, fol - low, fol - low, fol - low

d' :d' | s :s | m :m | s :s | d :— ||
fol - low, fol - low, fol - low, fol - low me.

FORWARD OUT OF ERROR.

42.—Key D. For four parts.

d	:d	s	:d	m	:—	d	:—	m	:m	d	:m				
For - ward		out	of	err	- -	or,		Leave be-		hind the					
s	:—	—	:—	s	:s	s	:s	d'	:—						
night;				For	- ward	thro'	the	dark	- -						
m	:—	s	:s	s	:s	d	:—	—	:—						
ness,		For	- ward	in	- to	light!									

HO! MY STEED.

43.—Key D. For four parts.

s	:s	s	:—	m	:m	m	:—								
Ho!	my	steed.		Why	such	speed!									
d .d	:m .d	s .m	:d'	d	:d	d	:—								
Stones and gravel		tossing	high,	On	you	fly.									

SING THIS.

44.—Key C. For two parts.

d	:m	s	:d	s	:s	m	:—								
Sing	this	grave	and	sim	- ple	strain,									
d .m	:s .d'	m' .d'	:s .d'	m' .m'	:d' .s	d'	:—								
Sing it	fas - ter,	Sing it	fas - ter,	round & round a-		gain.									

CHEERILY, HO!

45.—Key D. For three parts.

m	:— :—	m	:d :m	s	:— :—	s	:m :s	d	:— :—						
Hi,		cheeri	- ly,	ho,		merri	- ly,	ho,							
s	:d' :s	s	:— :—	m	:s :m	m	:— :—	d	:m :s						
Sail-ors are		we,		Sons of	the	sea,		Singing with							
d	:— :—	s	:— :—	d	:— :—	s	:— :—	d	:— :—						
glee,		hi,		ho,		hi,		ho,							

SECOND STEP.

EXERCISES IN TUNE.

46.—KEY F.

| d | :m | s | :r | m | :r | d | :m | r | :s | d | :— ‖

47.—KEY D.

| m | :d | r | :m | r | :s | m | :r | d | :t_1 | d | :— ‖

48.—KEY G.

| s | :m | r | :m | d | :r | t_1 | :d | r | :s | m | :— ‖

49.—KEY E.

| m | :s | :r | m | :d | :m | r | :s | :t_1 | d | :— | :— ‖

50.—KEY C.

| d | :m | :s | s | :t | :r^1 | d^1 | :s | :m | d | :— | :— ‖

51.—KEY G.

:s_1 | d | :t_1 | d | :r | m | :r | m | :s | d | :t_1 | d ‖

52.

:d^1 | t | :d^1 | s | :m | d .d :r | m | :r | s | :t_1 | d ‖

EXERCISES IN TIME.

(PULSE-AND-HALF TONES)

53.

| d TAA | :d TAA | d TAA | :— AA .d TAI | d TAA | :— AA .d TAI | d TAA | :— AA ‖

A | d | :r | m | :— .r | d | :— .t_1 | d | :— ‖

B | s | :m | d | :— .r | m | :— .r | d | :— ‖

C | m | :s | r | :— .d | r | :— .t_1 | d | :— ‖

54.

| :d TAA | d TAA | :— AA .d TAI | :d TAA | d TAA | :d TAA | :— AA .d TAI | d TAA | :— AA ‖

A :d | r | :— .d :t_1 | d | :r | :— .t_1 | d | :— ‖

B :m | s :- ,m :d | r :m :- .r | d :— ||

C :d | m :- .r :d | r :s :- .t, | d :— ||

QUARTER PULSE TONES.

55.

| d TAA | :d .d TAA-TAI | d TAA | :d,d.d,d ta-fa-te-fe | d TAA | :d,d.d,d ta-fa-te-fe | d TAA | :— AA | ||

KEY F.

A | d :r .r | m :r,r.r,r | d :t,,t,.t,,t, | d :— ||

B | s :m .m | s :m,m.m,m | r :d,d.t,,t, | d :— ||

C | d :m .d | s :d,t,.d,r | m :m,r.d,t, | d :— ||

SILENT PULSES.

56.

| d TAA | :d.d TAA TAI | d TAA | : *SAA* | d TAA | : *SAA* | d TAA | :d TAA | : *SAA* | :d TAA | d TAA | : AA ||

KEY G.

A | d :m.d | s : | d : | t, :d | :r | d :— ||

B | m :d.m | r : | t, : | d :r | :t, | d :— ||

C | s :m.r | d : | r : | m :s | :m | d :— ||

SIX PULSE MEASURE.

57.

:d | d :d :d | d :— :d | d :— :d | d :— ||

KEY D.

A :d | m :r :d | s :— :m | s :— :r | d :— ||

B :m | s :m :d | r :— :t, | d :— :m | s :— ||

C :s | m :r :m | s :— :s | d, :— :t | d, :— ||

AWAY WITH NEEDLESS SORROW.

58.—Key G. A. T. Cringan.

:s,	d :m	m :-.r	d :—	s, :d.r	m :s	s :r
1. A-	way with need-	less	sor- row,	Tho'	trou-ble	may be
:s,	m, :s,	d :-.s,	m, :—	m, :m,.s,	d :t,	t, :t,

m :—	— :s,	d :m	m :-.r	d :—	s, :d.r
full,	A	brighter	day to-	mor - -	row, May
d :—	— :s,	m, :s,	d :-.s,	m, :—	m, :m,.s,

m :s	r :-.m	d :—	— :d.r	m :m	m :m
shine up-	on us	all.	We	still may	march to-
d :t,	t, :-.d	d :—	— :d.t,	d :d	d :d

m :-.r	d :t,.d	r :r	r :r	m :—	s :s,
geth - - er,	When	rain is	fall- ing	fast,	And
d :-.t,	d :s,	t, :t,	t, :t,	d :—	t, :s,

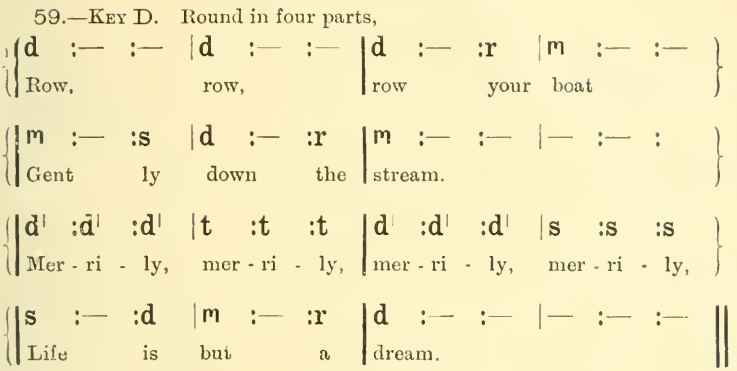
d :d	r :r	m :-.r	d :t,.d	r :r	r :s	d :—	—
wet and wind-y		wea -	ther, Will	turn to	fair at	last.	
m, :m,	s, :s,	d :-.s,	m, :s,	t, :t,	s, :s,	m, :—	—

2 We cannot tell the reason
For all the clouds we see,
Yet every time and season
Must wisely ordered be.
Let us but do our duty
In sunshine and in rain,
And Heaven, all bright with beauty,
Will bring us joy again.

3 Though evening skies should lower,
The morning may be fine;
For He who sends the shower
Can cause His sun to shine.
Then away with needless sorrow,
Though trouble may be full,
A brighter day to-morrow
May shine upon us all.

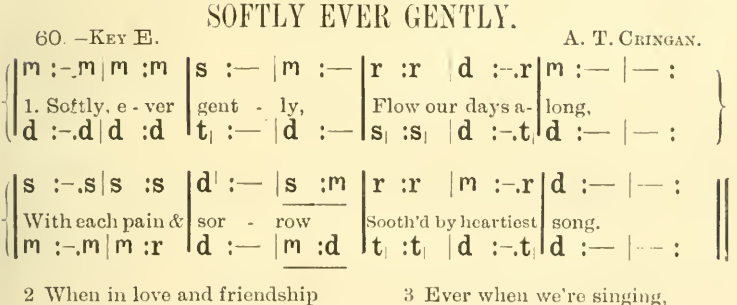
ROW, ROW YOUR BOAT.

59.—Key D. Round in four parts,



SOFTLY EVER GENTLY.

60.—Key E. A. T. Cringan.

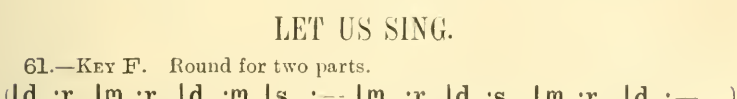


2 When in love and friendship
Pass our pleasant hours,
Ne'er the path is thorny,—
Ever strewn with flowers.

3 Ever when we're singing,
Heart and voice unite;
Then alone can music
Fill us with delight.

LET US SING.

61.—Key F. Round for two parts.



THIRD STEP.

EXERCISES IN TUNE.

62.—Key E.

:s | m :d | f :m | r :f | m :s | f :r | d ||

63.—Key D.

:d | m :d | r :f | m :d | f :m | f :s | m ||

64.—Key C.

| m :f | s :d' | l :f | m :l | s :l | t :d' ||

65.—Key C.

| d :m | s :m | f :l | d' :l | f :r | d :— ||

66.—Key G.

| d :t, | :d | m :r | :d | f :m :r | d :— :— ||

67.—Key G.

| s :m :d | f :r :t, | s, :l, :s, | d :— :— ||

68.—Key F.

| d :t, | :d | r :m :f | s :l :f | m :r :d ||

69.—Key C.

| m :r :f | m :f :l | s :l :f | m :s :d' ||

70.—Key E

| d' :l | f :r | s :m | d :l, | s, :d | t, :d ||

71.—Key G.

:s, | d :l, | s, :t, | r :f | m :s | f :r | m ||

72.—Key G.

:m | s :r | f :m | f :r | m :d | l, :t, | d ||

THIRD STEP Modulator
m'
r'
d'
TE
LAH
SOH
FAH
ME
RAY
DOH
t,
l,
s,
f,
m,
r,
d,

EXERCISES IN TIME.

73.—KEY D.

	|d	:d	.d,d	|d	:d	.d,d	|d	:d	.d	|d	:—			
	TAA	TAA-te-fe		TAA	TAA - te-fe		TAA	TAA-TAI		TAA	AA				
A	|d	:r	.r,r	|m	:r	.r,r	|d	:t_1	.t_1	|d	:—				
B	|m	:s	.f,m	|r	:m	.r,d	|t_1	:d	.r	|d	:—				
C	|d	:m	.s,s	|d'	:s	.m,d	|r	:s	.t_1	|d	:—				

74.—KEY C.

	|d	:d,d.d		|d	:d,d.d		|d	:d,d.d		|d	:—			
	TAA	ta-fa-TAI		TAA	ta-fa-TAI		TAA	ta-fa-TAI		TAA	AA				
A	|d	:r,r.r		|m	:r,r.r		|d	:t_1,t_1.t_1		|d	:—				
B	|s	:f,m.r		|m	:r,m.f		|s	:s,l.t		|d'	:—				
C	|d	:t_1,d.r		|d	:s,f.m		|s	:f,m.r		|m	:—				

HALF PULSE SILENCES.

75.—KEY E.

	:d	|d	:d	.d	|d .	:d	.d	:d	.d	|d	:—			
	TAA	TAA	TAA-TAI		TAA *SAI* TAA		*SAI*-TAI	TAA-TAI		TAA	AA				
A	:d	|m	:r	.d	|s .	:m	.d	:r	.t_1	|d	:—				
B	:s	|d	:r	.m	|f .	:s	.l	:t	.s	|d'	:—				
C	:m	|f	:m	.r	|m .	:d	.f	:m	.r	|d	:—				

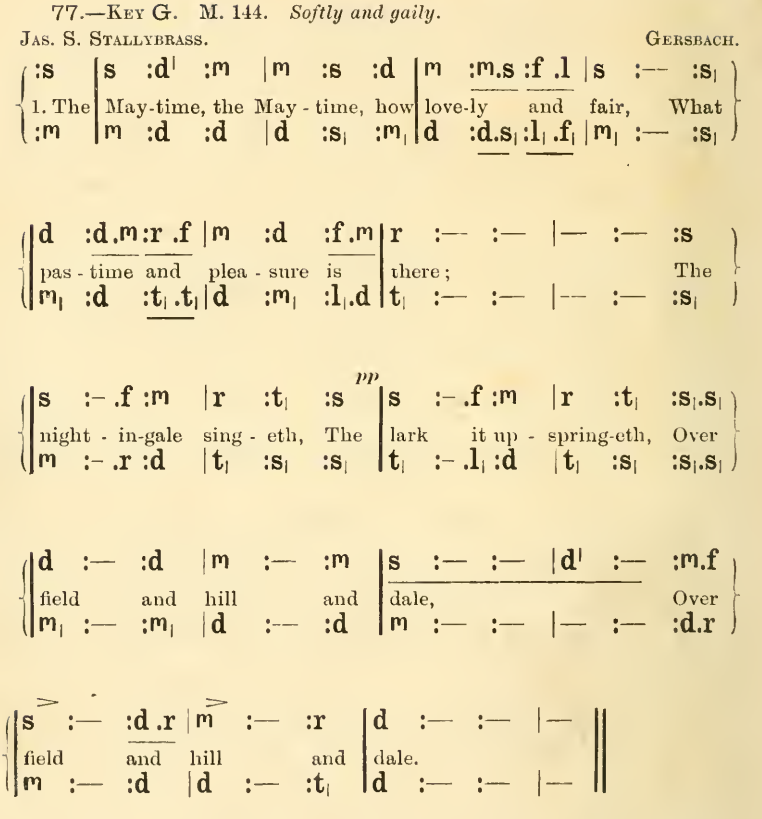
76.—KEY G.

	|d	:d	.,d	|d	:d	.,d	|d	:d	.d	|d	:—			
	TAA	TAA-fe		TAA	TAA-fe		TAA	TAA-TAI		TAA	AA				
A	|d	:r	.,r	|m	:r	.,r	|d	:t_1	.t_1	|d	:—				
B	|s	:m	.,f	|r	:m	.,d	|r	:d	.t_1	|d	:—				
C	|m	:s	.,f	|m	:f	.,r	|s	:t_1	.r	|d	:—				

THE MAYTIME.

77.—Key G. M. 144. *Softly and gaily.*

Jas. S. Stallybrass. Gersbach.



2 The gates of the earth, that were locked up so fast,
Let out their poor pris'ners at last,
As lillies and roses, and violets for posies,
And the pinks and bunches of blue-bells,
And the red little pimpernels.

3 In Maytime, in Maytime, oh, waste not the hours,
Go twine you sweet garlands of flowers;
Oh! far on the meadows and deep in the shadows
There is fulness of life and joy,
And there reacheth us no annoy.

LIGHTLY ROW.

117.—Key G. *Allegretto.* German Air.

s .m :m	f .r :r	d .r :m .f	s .s :s
1. Lightly row,	light-ly row,	O'er the glass-y	waves we go;
m .d :d	r .t, :s,	m, .s, :d .r	m .m :m
s .m :m	f .r :r	d .m :s .s	m :– .
Smoothly glide,	smoothly glide,	On the si - lent	tide.
m .d :d	r .t, :s,	d .d :t, .s,	d :– .
r .r :r .r	r .m :f	m .m :m .m	m .f :s
Let the winds and	wa-ters be	Mingled with our	me-lo - dy;
t, .t, :t, .t,	t, .d :r	d .d :d .d	d .r :m
s .m :m	f .r :r	d .m :s .s	m :– .
Sing and float,	sing and float,	In our lit - tle	boat.
m .d :d	r .t, :s,	d .d :t, .s,	d :– .

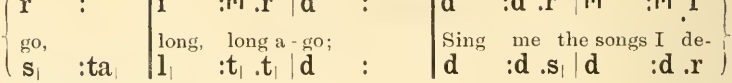
2 Far away, far away,
Echo in the rocks at play.
Calleth not, calleth not,
To this lonely spot.
Only with the seabird's note
Shall our dying music float;
Lightly row, lightly row,
Echo's voice is low.

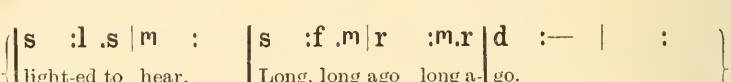
3 Happy we, full of glee,
Sailing on the wavy sea;
Happy we, full of glee,
Sailing on the wavy sea.
Luna sheds her softest light,
Stars are sparkling twinkling bright
Happy we, full of glee,
Sailing on the sea.

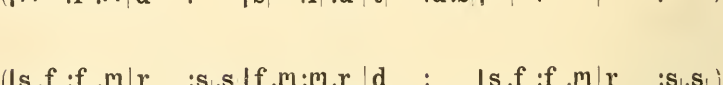
LONG, LONG AGO.

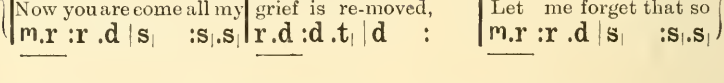
118.—Key F. *With feeling.* T. H. Bayly.

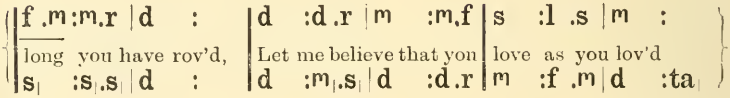
d :d .r | m :m .f	s :l .s | m :	s :f .m
Tell me the tales that to	me were so dear,	Long, long a
d :d .s, | d :d .r	m :f .m | d :	s, :s, .s,











2 Do you remember the path were we met,
Long, long ago, long, long ago?
Ah! yes, you told me you ne'er would forget,
Long, long ago, long ago.
Then to all others my smile you preferred,
Love, when you spoke, gave a charm to each word,
Still my heart treasures the praises I heard
Long, long ago, long ago.

3 Though, by your kindness, my fond hopes were rais'd,
Long, long ago, long, long ago;
You by more eloquent lips have been praised,
Long, long ago, long ago.
But by your long absence your truth has been tried,
Still to your accents I listen with pride,
Blest as I was when I sat by your side,
Long, long ago, long ago.

WAKE! MY SPIRIT.

(Morning Song).

119.—Key G.

A. J. Foxwell.

:s, .s,	d :m :r.d	r :f :m.r	m :- .s :f.m	r :—
Wake! my	spi - rit, wake to	gladness, As the	morn awakes to	light;
:s, .s,	m, :d :s,.m,	s, :r :d.t,	d :- .m :r.d	s, :—

:s .f	m :s :f.m	r :f :m.r	d :- .m :r.t,	d :—
Cast be-	hind thee care and	sad-ness as the	day forgets the	night.
:m .r	d :m :r.d	t, :l, :s, .f,	m, :- .s, :f, .s,	m, :—

2 From the glory seen in Nature,
From the joy that floods the earth,
We may image its Creator,
Him who gave its beauty birth.

3 While His goodness shineth surely,
We may well its motions mark,
And upon it rest securely
Even when our way is dark.

4 See what brightness now has found us!
All was gloom not long ago;
See the verdure spread around us!
Once 'twas hid beneath the snow.

5 Then if cloudy days should shade us,
Let us wait for brighter skies;
And if evil should invade us,
Look for good in its disguise.

SEVEN GREAT TOWNS.

120.—Key D. Round for three parts.

d' :— :s	s :l :ta	l :— :t	d :— :s
Seven great	towns of	Greece, 'tis	said, Claimed
m :— :s	ta :l :s	f :— :f	m :— :s
Ho - mer's	birth, when	he was	dead, Thro'
d' :— :m	m :f :m	f :r :s	d :— :—
which a -	live, he	begged his	bread.

A FIDDLER ONCE WAS STROLLING.

(The Power of Music)

121.—Key A. *Allegretto.*

A. J. Foxwell.

:s₁	d	:-.d	d	:r	d	:t₁	l₁	:s₁	d	:-.t₁	d	:m			
1. A	fid	- dler	once	was	stroll	- ing	be	-	side		the riv	- er			
:s₁	m₁	:-.m₁	m₁	:f₁	m₁	:r₁	f₁	:f₁	m₁	:-.r₁	m₁	:d			

r	:—	—	:s₁	d	:—	—	:t₁	l₁	:—	r	:—				
Nile			(O	Mu	-	-	sic	is		a					
d	:—	t₁	:s₁	m₁	:r₁	m₁	:s₁	s₁	:—	f₁	:—				

d	:—	t₁	:—	d	:—		:s₁	d	:-.d	d	:r				
won	-	-		der!)			When	af	-	ter him	there				
m₁	:—	r₁	:—	m₁	:—		:s₁	m₁	:-.m₁	m₁	:f₁				

d	:t₁	l₁	:s₁	d	:-.t₁	d	:m	r	:—	—	:s₁				
lum	-	ber'd	a	hun	- gry	cro	- co -	dile,			(O				
m₁	:—	f₁	:f₁	m₁	:-.r₁	m₁	:d	d	:—	t₁	:s₁				

d	:—	—	:t₁	l₁	:—	r	:—	d	:—	t₁	:—				
Mu	-	-	sic	is		a		won	-	-					
m₁	:r₁	m₁	:s₁	s₁	:—	f₁	:—	m₁	:r₁	s₁	:f₁				

d	:—		:s₁	m	:-.m	m	:m	f	:f	—	:m				
der!)			The	beast		prepar'd	to	gob	- ble,		(O				
m₁	:—		:s₁	d	:-.d	d	:d	l₁	:l₁	—	:s₁				

r	:-.r	r	:r	s	:—	—	:s₁	m	:-.m	m	:m				
gra	- cious,	what	a	sight!)			The	man		was in	a				
f₁	:-.f₁	f₁	:f₁	m₁	:—	—	:s₁	d	:-.d	d	:d				

f	.f	m	:—	r	:-.r	r	:r	s	:—	—	:s₁				
hob - ble,		(O		mer	- cy,	what	a	plight!)			O				
l₁	:l₁	s₁	:—	fe₁	:-.l₁	d	:d	t₁	:—	—	:s₁				

d	:-.d	d	:t	l,	:f	m	:r	d	:—	t,	:—
let		us ev	- er	sing	the	song	of	Mu	-	sic's	
m,	:-.m,	m,	:m,	f,	:l,	s,	:f,	m,	:f,	s,	:—

d	:—	—	:s,	d	:-.d	d	:t,	l,	:f	m	:r
might!			O	let		us ev	- er	sing	the	song	of
l,	:—	—	:s,	m,	:-.m,	m,	:m,	f,	:l,	s,	:f,

s	:—	t,	:—	d	:—	—	‖
Mu	-	sic's		might!			
m,	:d,	r,	:f,	m,	:—	—	‖

2 The man was so bewilder'd he could not run away,
(O Music is a wonder!)
So he took out his fiddle, and then began to play,
(O Music is a wonder!)
He played his swiftest dances
(O gracious, what a sight!)
To check the beast's advances,
(O mercy, what a plight!)
O let us ever sing the song of Music's might.

3 The crocodile, enchanted, could not his feet control,
(O Music is a wonder!)
And strains so mirth inspiring upon his senses stole,
(O Music is a wonder!)
He danced with shake and shudder
(O gracious, what a sight!)
On hinder legs and "rudder,"
(O mercy, what a plight!)
O let us ever sing the song of Music's might!

4 Upon the sand he caper'd till he was fit to drop,
(O Music is a wonder!)
The Pyramids he circled, and yet he couldn't stop,
(O Music is a wonder!)
And onward as he straggled,
(O gracious, what a sight!)
Convulsively he waggled,
(O mercy, what a plight!)
O let us ever sing the song of Music's might!

6 The fiddler fiddled bravely, without a pause for breath,
(O Music is a wonder!)
Till on the sand before him the monster lay in death,
(O Music is a wonder!)
And then he waved his fiddle,
(O gracious what a sight!)
And hugged it round the middle,
And kissed it with delight!
O let us ever sing the song of Music's might!

A DONKEY ONCE.

122.—Key $E\flat$.

A. J. Foxwell.

f Solo. *f* Chorus. Solo.

.s	|d'	.,s	:s	.s	|l	.,s	:s	. ,s	|l	.,s	:s	. ,d	|d	.r	:m .f
1. A	| donkey		once	was	| nearly		wild,	was	| nearly		wild,	And	| constantly		his
.	|		:		|		:	. ,m	| f	.,m	:m	.	|	:	

f Chorus. Solo.

m	.,r	:r	. ,f	|m	.,r	:r	. ,s	|l	.s	:f	.m	|r		:d	.
tail	re - viled,		his	| tail	re-viled,		Be-	| cause it		hung	be-	| hind	him.		
	:		. ,r	| d	.,s,	:s,	.	|	:			|	:		.

f Chorus.

. ,d	|d	.,m	:m	.,s	|s	.,d'	:d'	. ,s	|l	.s	:f	.m	|r		:d .
Ha	| ha,		ho ho,	ho	| ho,		ha ha!	Be-	| cause it		hung	be-	| hind	him.	
. ,d	| d	.,d	:d	.,m	| m	. m	:m	. ,m	| f	.m	:r	.d	| s,	:d	.

2 And so he was |: resolved to try, :||
Upon his head |: to make it lie, :|
Tho' thus it hung behind him.
Ha ha, &c.

3 But how to do it |: puzzled him, :||
How could he change |: by such a whim :||
The tail that hung behind him.?
Ha ha, &c.

4 At last he thought |: with look profound :||
He might reverse, |: by jumping round, :||
The tail that hung behind him.
Ha ha, &c.

5 He gave a twirl, |: with a motion quick:||
But there he found |: his tail would stick:||
For still it hung behind him!
Ha ha, &c.

6 So then he sprang |: as quickly back, :||
'Twas all in vain, |: alack! alack! :||
The tail yet hung behind him.
Ha ha, &c.

7 He turned him left, |: he turned him right, :||
He pranced about |: with all his might, :||
Yet there it hung behind him!
Ha ha, &c.

8 He did no harm |: he did no good, :||
For, just as when |: he quiet stood, :||
The tail now hangs behind him!
Ha ha, &c.

O BLOOMING SPRING.

123.—Key C.

A. J. Foxwell. F. Silcher.

:s	s :—:f	m :—:m	m :—:r	d :—:m	m :r :d	d :t :l	
1. O	bloom-ing Spring, O	blooming Spring, With			all my heart I		
:m	m :—:r	d :—:s	s :—:f	m :—:d	d :t :l	l :s :f	

p

s :—:—	m :—:s	s :fe :s	t :—:l	s :fe :s	t :—:t		
love	thee! For	per - fume sweet, and		col - ours gay,	And		
m :—:—	d :—:	: :	: :	: :	: :s		

t :l :t	r :—:d	t :l :t	r :—:s	f :—:f	m :—:m		
ver - dure fresh shall		deck the May; O		bloom - ing Spring, on			
s :fe :s	t :—:l	s :fe :s	t :—:s	r :—:r	d :—:s		

r :m :r	d :—:s	l :—:s	s :d :m	r :—:—	d :—		
shin - ing wing, With		all my heart I		love thee!			
f :s :f	m :—:m	f :—:m	m :—:d	s :—:—	m :—		

2 O Summer-time, O Summer-time,
With all my heart I love thee!
For waving corn salutes the breeze,
And luscious fruits adorn the trees;
O Summer-time, O Summer-time,
With all my heart I love thee!

3 O Autumn brown, O Autumn brown,
With all my heart I love thee!
For varied tints will clothe the wood,
And Plenty yield its stores of good;
O Autumn brown, of rich renown,
With all my heart I love thee!

4 O Winter old, O Winter old,
With all my heart I love thee!
For sparkling snow, and sportive ice,
And Christmas cheer the thoughts entice;
O Winter old, though sharp and cold,
With all my heart I love thee!

WOULD YOU CHEST AND LIMB EXPAND.

(Gymnastic Song.)

124.—Key B♭

A. J. Foxwell.

s, .,s, :m, .s,	d .s, :m	s, .,s, :m, .s,	d .s, :m
Would you chest &	limb ex - pand ?	Join the gay gym-	nas tic band !
m, .,m, :d, .m,	m, .s, :d	m, .,m, :d, .m,	m, .s, :d

m .r :l, .r	r .d :s,	m .r :d .l,	s, .t, :s,
Stretch the muscle	strain the nerve,	Make the bod-y	bend and curve.
s, .f, :f, .f,	m, .m, :m,	fe, .fe, :fe .fe,	s, .r, :s,

s, .,s, :r	s, .,s, :m	f .,m :r .m,f	s :m
Tra la la,	Tra la la,	Tra la la la	la,
s, .,s, :t,	s, ..s, :d	r .,d :t, .d,r	m :d

s, .,s, :r	s, .,s, :m	r .,m :f .r	d :
Tra la la,	Tra la la,	Tra la la la	la.
s, .,s, :t,	s, ..s, :d	t, .,d :r .s,	m, :

2 Twist upon the flying swing,
Upward leap and backward spring,
Learn the summersault to throw,
Twirl upon th' elastic toe.
Tra la la, etc.

3 So from active exercise,
Health and pleasure will arise,
While our frames we thus prepare,
Future loads in life to bear.
Tra la la, etc.

4 For the body and the mind
So completely are entwined,
That if one is made to rue,
Soon the other suffers too.
Tra la la, etc.

5 Let us then with all our might
Strive to keep the body right;
Joining gaily heart and hand,
With the great gymnastic band.
Tra la la, etc.

GAY LITTLE DANDELION.

125.—Key E♭ B. C. Unseld.

s	:m	.f	s	.,l	:s	d	:r	.,r	m	:—	
1. Gay	lit	- tle	Dan	- de	- lion,	lights	up	the	meads,		
m	:d	.r	m	.,f	:m	d	:t,	.,t,	d	:—	

s	:m	.f	s	.,l	:s	r	.t	:t	.,l	s	:—
Swings	on	her	ten	- der	foot	tell	-	ing	her	beads;	
m	:d	.r	m	.,f	:m	r	.s	:fe	.,fe	s	:—

s	:r	.m	f	.,m	:r	s	:l	.,l	t	:—	
Lists	from	the	rob	- in's	note	pour'd	from	a	bove,		
t,	:t,	.d	r	.,d	:t,	t,	:d	.,d	r	:—	

t	:l	.t	d'	.,m	:m	fe	:m	.,fe	s	:—	
Wise	lit	- tle	Dan	- de	- lion	cares	not	for	love.		
r	:f	.f	m	.,d	:d	r	:d	.,d	t,	:—	

s	:m	.f	s	.,l	:s	d	:r	.,r	m	:—	
Gay	lit	- tle	Dan	- de	- lion	lights	up	the	meads.		
m	:d	.r	m	.,f	:m	d	:t,	.,t,	d	:—	

Ritard.

d'	:t	.l	s	.,f	:m	s	:r	.,m	d	:—	
Swings	on	her	slen	- der	foot,	tell	-	ing	her	beads.	
m	:s	.f	m	.,r	:d	t,	:t,	.,t,	d	:—	

2 Cold lie the daisy banks clad but in green,
Where in the May's agone bright hues were seen;
Wild pinks are slumbering, violets decay,
True little Dandelion greeteth the way.
Gay little, etc.

3 Brave little Dandelion, fast falls the snow,
Bending the daffodills—haughty head bow;
Under the fleecy tent, careless of cold,
Blithe little Dandelion counteth her gold.
Gay little, etc.

EXERCISES IN TIME.

(Triplets).

126.—Key D.

	:d	d	:d,d,d	d	:d	d	:—		d	:d,d,d	d	:—											
		TAA	TAA	taa-tai-tee	TAA	TAA	TAA	-AA		TAA	taa-tai-tee	TAA	-AA	-AA.									
A	:s	m	:m,m,m	s	:s	d'	:—		s	:s,l,t	d'	:—											
B	:d	m	:d,r,m	f	:r	s	:—		l	:m,f,r	d	:—											
C	:m	d	:r,d,t,	d	:s	l	:—		s	:f,m,r	d	:—											

127. Key F.

	:d	d	:d	d,–,d:d	d	:d,–,d	d	:—	d	:d'–'d	d												
		TAA	TAA	TAA	taa-ai-tee TAA	TAA	taa-ai-tee TAA	-AA	TAA	taa-ai-tee TAA													
A	:s	m	:r	d,–,t,	:d	r	:s,–,f	m	:—	s	:f,–,r	d											
B	:d	s	:m	f,–,s	:l	f	:t,	–,t,	d	:—	m	:r,–,m	d										
C	:m	f	:r	d,–,r	:m	s	:f,–,r	s	:—	r	:d,–,t,	d											

128.—Key G.

	:d	d	:–,d,d	d	:—	d	:–,d,d	d	:d,d,d	d	:—												
		TAA	TAA	-aa-tai-tee	TAA	-AA	TAA	-aa-tai-tee	TAA	taa-tai-tee	TAA	-AA	-AA.										
A	:s,	d	:–,d,d	m	:—	s	:–,m,d	r	:s,f,r	m	:—												
B	:m	r	:–,m,f	m	:—	s	:–,f,r	s	:s,l,s	d	:—												
C	:d	f	:–,s ,l	s	:—	l	:–,s ,f	m	:f,m,r	m	:—												

TUNE EXERCISES.

(Three Parts).

129.—Key B♭

	:s,	d	:—	:t,	d	:r	:m	f	:—	:f	m	:—											
	:m,	m,	:—	:f,	m,	:s,	:s,	l,	:t,	:t,	d	:—											
	:d,	d,	:—	:r,	d,	:t$_2$	:d,	f,	:s,	:s,	d	:—											

130.—Key F.

	:m	m	:—	:f	s	:—	:s	l	:—	:t	d'	:—											
	:d	d	:—	:r	m	:—	:d	f	:—	:r	m	:—											
	:d	d	:—	:s,	d	:—	:m,	f,	:—	:s,	d	:—											

DOWN WHERE THE BLUE-BELLS GROW.

131.—KEY D.

:d | m :f,m,f | s :m | l :d',t,l | s :m | f :s | m :f |
1. I know a spot which oft I deem'd of ru - ral haunts most
:d | d :r,d,r | m :d | f :l,s,f | m :d | r :m | d :r |

r :— | — :r | m :f,m,f | s :m | l :d',t,l | s :m |
fair, And I have thought that heav'n's light beam'd with
t, :— | — :t, | d :r,d,r | m :d | f :l,s,f | m :d |

r :t,l,s | fe :l,s,fe | s :— | — :s | f :l,s,f | m :s |
brighter sun-shine there; It is a cool se -
t, :r | d :d | t, :— | — :t, | r :f,m,r | d :m |

f :l,s,f | m :s | l :d',t,l | s :m | r :— | — :r |
ques-ter'd vale, where qui - et brooklets flow, And
r :f,m,r | d :m | f :l,s,f | m :d | t, :— | — :t, |

m :f,m,f | s :m | l :d',t,l | s : | d' :m,f,s | l :d' |
oft is heard the ring-dove's wail Down where the bluebells
d :r,d'r | m :d | f :l,s,f | m : | d :d,r,m | f :m |

r :— | — :r | m :f,m,f | s :m | l :d,t,l | s : |
grow, And oft is heard the ring-dove's wail
t, :— | — :t, | d :r,d,r | m :d | f :l,s,f | m : |

CHORUS. Quicker.

d :m,f,s | l :s | d :— | — | s :s .s | s :s |
Down where the bluebells grow, Down where the bluebell-
m :d,r,m | f :t, | d :— | — | m :m,m | m :m |

s :—	— :s .s	s :s .s	s :s	s :—	— :s
grow,		In the	vale where the bluebells	grow,	I
m :—	— :m.m	f :f .f	f :f	f :—	— :s

m :r	d :t .t	l :s	f :m	r :d .d	t :l
love to	stray at the	close of	day	Down where the bluebells	
s :f	m :m.m	f :m	r :d	r :d .d	t :l

s :s	— :s	s :s	s :s .s	l :l	l :—
grow,	I	love to	stray at the	close of	day
s :t	— :f	m :m	m :m.m	f :f	f :—

s :d.d	t :r	d :—	— :—
Down where the bluebells		grow.	
m :m.m	r :f	m :—	— :—

1 I oft at twilight's early shade to that sweet spot repair,
And think, 'mid beauties heav'n has made of dear ones resting there;
'Twas there first dawn'd my early love, and all of joy below,
And so I oft at twilight rove down where the blue-bells grow,
And so I oft at twilight rove down where the blue-bells grow.
Down where the, etc.

HOURS OF EVENING.

132.—Key F. *Softly.*

s :—	l :—	s :—.f	m :f	s :—	l :—	s :—.f	m :f
1. Hours of		eve - ning,		calm and		love - ly,	
r. All to		sol - emn		rap - ture		move me,	
m :—	f :—	m :—.r	d :r	m :—	f :—	m :—.r	d :r
d :—	d :—	d :—	d :—	d :—	d :—	d :—	d :—

C.t. f.F. D.C.

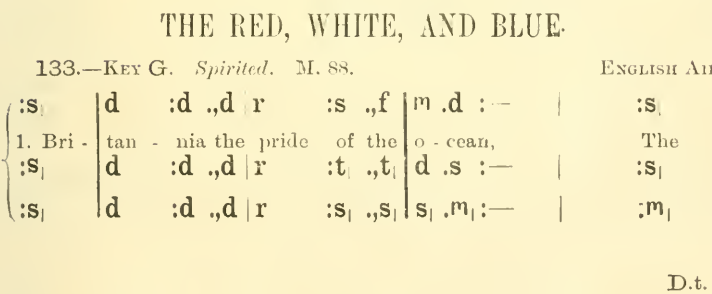
s d :—	d :—	r :—	m :f	m :—	r :—	d s :—	— :
Twi - light		songs so		soft and		clear;	
Earth re -		cedes and		heav'n is		near.	
m l :—	s :—	t :—	d :r	d :—	t :—	s r :—	— .
d f :—	m :—	s :—	d :f	s :—	— :f	m t :—	— :



Hymns ascending, voices blending
There with angel song of praise,
Here in rapt devotion bending,
Thoughts serene to heaven we raise.
Here awhile in sweet communion,
With the dear ones gone before;
There rejoice in happy union,
Singing, praising evermore.

THE RED, WHITE, AND BLUE.

133.—Key G. *Spirited.* M. 88. English Air.



s	:s	.s	|s	:l	,,t	|d'	.s	:—	|		:d'	
shrine	of	the	sail	-	or's	de-	vo - tion,					No		
m	:m	.m	|f	:f	,,f	|s	.m	:—	|		:s	
d	:d	.d	|r	:r	,,r	|m	.d	:—	|		:m	

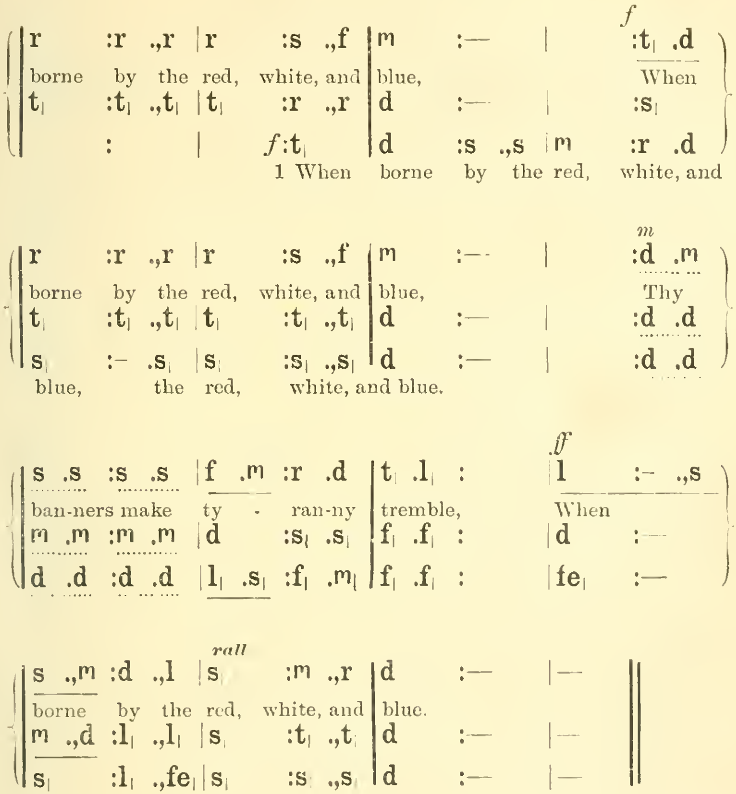
													f.G.	
t .l	:s	.f	|m .r	:s	,,t|	d		:—	|		:ds| .s|	
land	can	com-pare		un -	to	thee!						Thy		
f	:m	.r	|d .t|	:f	,,f	m		:—	|		:ds| .s|	
f	:d	.d	|s|	:s|	,,s|	d		:—	|		:ds| .s|	

r	:r	.r	|d .t|	:l|	.s|	s|	.d	:—	|		:d	,r
man -	dates	make	he -	roes	as-	semble,						With		
r	:r	.r	|d .t|	:l|	.s|	s|	.d	:—	|		:d	,d
r	:r	.r	|d .t|	:l|	.s|	s|	.d	:—	|		:d	,d

m	:m	.m	|f .m	:r	.d	r		:—	|		:s|	.s|
vic -	t'ry's	bright	lau -	rels	in	view,						Thy		
d	:d	.d	|d	:d	.d	t|		:—	|		:s|	.s|
d	:d	.d	|l| .s|	:fe|	.l|	s|		:—	|		:s|	.s|

s .s	:s	.s	|f .m	:r	.d	t|	.l|	:		|l	:-	,,s	
ban-ners	make		ty -	ran-ny		tremble,					When			
m .m	:m	.m	|r .d	:t|	.l|	s|	.f|	:		|r	.m	:fe	.s
d .d	:d	.d	|d	:r|	.m|	f|	.f|	:		|fe|	.s|	:l|	.t|

													p	
s ,,m	:d	,l|	s|	:l|	,t|	d		:—	|		:t|	.d
borne	by	the	red,	white,	and	blue,						When		
m	:d	,l|	s|	:l|	,t|	d		:—	|		:s|	.l|
d	:l|	,l|	s|	:l|	,t|	d		:—	|		:	



2 When war spread its wide desolation,
And threatn'd our land to deform,
The ark then of freedom's foundation,
Britannia, rode safe through the storm;
With her garlands of vict'ry around her,
When so nobly she bore her brave crew,
With her flag floating proudly before her,
The boast of the red, white, and blue.
The boast of the red, white, and blue,
The boast of the red, white, and blue,
With her flag floating proudly before her,
The boast of the red, white, and blue.

TO ALL YOU LADIES.

134.—Key A♭. *With animation.*

Words by the Earl of Dorset. Dr. Callcott.

:s,	d :d	d :d	d :-.d	d :m	r :r	r :r	
1. To	all you	la - dies	now on	land, We	men at	sea in -	
:s,	m, :l,	s, :f,	m, :-.f,	s, :d	t, :l,	s, :l,	
:s,	d, :f,	m, :r,	d, :-.r,	m, :d	s, :d,	t, :l,	

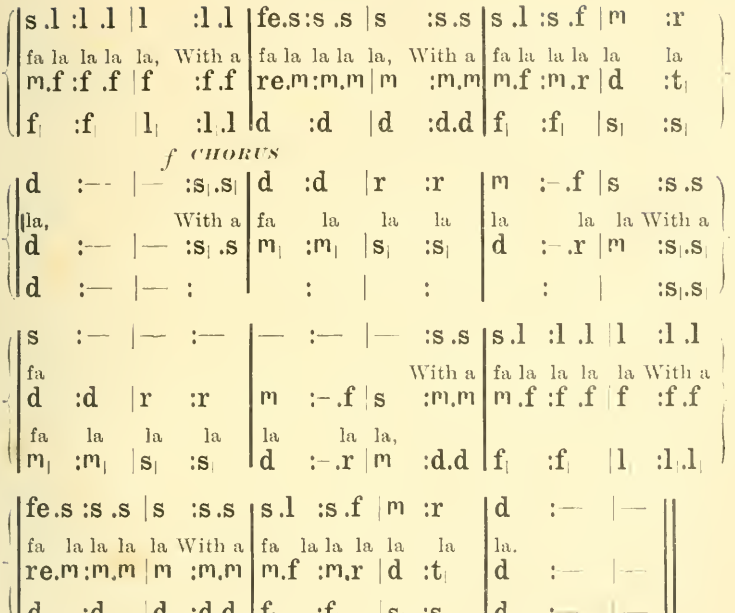
r :—	:m	f :f	m :m	l :l	s :s		
dite;	But	first would have	you	un - der -	stand How		
t, :—	:d	d :d	d :d	d :d	d :d		
s, :—	:d.t,	l, :l,	s, :s,	f, :f,	m, :m,		

f :m	s.f :m.r	d :—	:d.t,	l, :l,	s, :d.t,		
hard it	is to	write;	The	mu - ses	now, and		
t, :d	m.r :d.t,	d :—	:m,	f, :f,	m, :s,		
r, :d,	f, :s,	d, :—	:d,	d, :d,	d, :d,		

l, :l,	s, :d	t, :d	r :m	r :-.m	r :r		
Nep - tune	too, We	must im -	plore to	write to	you, to		
f, :f,	m, :s,	s, :s,	s, :d	t, :-.d	t, :t,		
d, :d,	d, :m,	r, :d,	t$_2$:d,	s, :-.s	s, :s,		

m :—	fe :—	s :—	:s,.s,	d :d	r :f		
write	to	you,	With a	fa la	la la		
d :—	l, :—	t, :—	:s,.s,	m, :m,	s, :s,		
d, :—	r, :—	s, :—	:	:	:		

m :-.f	s :s.s	s :—	— :—	— :—	— :s.s		
la la	la, With a	fa			With a		
d :-.r	m :s,.s,	d :d	r :r	m :-.f	s :m.m		
:	:	fa la	la la	la la	la,		
	:s,.s,	m, :m,	s, :s,	d :-.r	m :d.d		



2 For though the muses should prove kind,
And fill our empty brain,
Yet if rough Neptune rouse the wind,
To wave the azure main,
Our papers, pens, and ink and we,
Roll up and down in ships at sea.
With a fa la la, etc.

3 Then if we write not by each post,
Think not we are unkind;
Nor yet conclude our ships are lost
By Dutchmen or by wind;
Our tears we'll send a speedier way—
The tide shall bring them twice a day.
With a fa la la, etc.

4 Let wind and weather do its worst,
Be ye to us but kind;
Let Dutchmen vapour, Spaniards curse,
No sorrow shall we find;
'Tis then no matter how things go,
Or who's our friend, or who's our foe.
With a fa la la, etc.

GENTLY EVENING BENDETH.

135.—Key B♭ *Sweetly.* C. H. Rink.



2 Save the woodbrook's gushing,
All things silent rest;
Hear its restless rushing,
On t'ward ocean's breast,

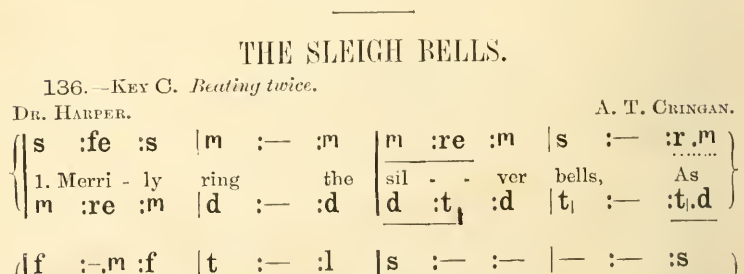
3 And no evening bringeth,
To its life release;
And no sweet bell ringeth,
O'er its wavelets peace.

4 Restless thus life floweth,
Striveth in my breast;
God alone bestoweth
Tranquil evening rest.

THE SLEIGH BELLS.

136.—Key C. *Beating twice.*

Dr. Harper. A. T. Cringan.



d'	:t	:d'	|r'	:—	:r'	|m'	:r'	:d'	|t	:—	:l .l								
cheer-i	-	ly	crisp		old	win	-	-	ter	feels	As								
m	:re	:m	|f	:—	:fe	|s	:fe	:l	|s	:—	:f .f								

s	:—	:d'	|t	:l	:s	|d'	:—	:—	|—	:—	:(s)								
in		his	breath		we	ride:													
m	:—	:m	|f	:f	:f	|m	:—	:—	|—	:—	:(m)								

s	:s	:s	|d'	:—	:(s)	|s	:s	:s	|d'	:—	:s .s								
Briskly		we	go,			skimming		the	snow,		So								
m	:m	:m	|m	:—	:(m)	|f	:f	:f	|m	:—	:m.m								

d'	:t	:d'	|r'	:d'	:r'	|m'	:—	:—	|—	:—	:s .s								
soft in		its	pu	-	- ri -	ty;					How								
l	:s	:l	|t	:l	:s	|d'	:—	:—	|—	:—	:m.m								

d'	:d'	:d'	|r'	:r'	:r'	|m'	:r'	:m'	|f	:—	:m'.r'								
joy - ous		to	hear		the	sleigh	-	bells'	cheer,		On their								
m	:m	:m	|f	:f	:f	|s	:fe	:s	|l	:—	:s .f								

d'	:l	:f'	|m'	:m'	:r'	|d'	:—	:—	|—	:—	:—								
frol-ic	-	some	win	-	try	glee.													
m	:f	:l	|s	:s	:f	|m	:—	:—	|—	:—	:—								

2 Merrily ring the silver bells
As we laugh at the pinching cold,
For warm is our hearts it bracingly tells
Of a cheer more precious than gold,
As onward we sweep, while the pines at us peep,
From enshrinement of maple and thorn,
Till at last we draw rein in the pleasant demesne
Where greetings sweet friendships adorn.

MERRILY SINGS THE LARK.

137.—Key B♭ BRADBURY.

s, ,,s,	:s, ,,s,	|d	:s, ,,s,	|d	:r	|m	:m,m,m
1 Merry sings the lark			at the	break	of	day,	Tra la la
m, ,,m,	:m, ,,m,	|m,	:m, ,,m,	|s,	:t,	|d	:d,d,d
d, ,,d,	:d, ,,d,	|d,	:d, ,,d,	|m,	:s,	|d	:

r	:	|	:r ,r ,r	|d	:	|	:
la,			Tra la la	la,			
t,	:	|	:t,t,t,	|d	:	|	:
	:s,,s,,s,	|s,	:		:d,,d,,d,	|d,	:
	Tra la la la,				Tra la la la.		

s, ,,s,	:s, ,,s,	|d	:s,	|d	:r	|m	:m,m,m
Hear her as she sings			her	mer -	ry	lay,	Tra la la
m, ,,m,	:m, ,,m	|m,	:m,	|s,	:t,	|d	:d ,d ,d
d, ,,d,	:d, ,,d,	|d,	:d,	|m,	:s,	|d	:

r	:	|	:r ,r ,r	|d	:	|	:
la.			Tra la la	la,			
t,	:	|	:t, ,t, ,t,	|d	:	|	:
	:s, ,s, ,s,	|s,	:		:d, ,d, ,d,	|d,	:
	Tra la la la,				Tra la la la,		

:𝄋

r ,r ,r	:r , - ,r	|f	:—	|d ,d ,d	:d , - ,d	|m	:
Tra la la la	la la,			Tra la la la	la la,		
s, ,s, ,s,	:s, , - ,s	|s,	:	|m, ,m, ,m,	:m, , - ,m	|s,	:
s,	:s,	|s, ,s, ,s,	:s,	|d	:d	|d ,d ,d	:d
Tra	la	la la la la,		Tra	la	la la la la,	

s ,s ,s :m	f ,f ,f :r	d ,d ,d :t,,t,,t,	d :—
Tra la la la,	Tra la la la,	Tra la la la la la la.	
s,,s,,s,,:s,	l,,l,,l,, :l,,	s,,s,,s,,:s,,s ,s,	m, : -
d,,d,,d,,:d,	f,,f,,f,, :f,,	m,,m,,m,,:s,,s,,s	d, : -

2 Rouse ye, rouse ye now at the morning call,
Tra la la la la, tra la la,
Rouse, ye idle dreamers, one and all,
Tra la la la, tra la la.
Tra la la, etc.

3 Health and strength are found in the morning air.
Tra la la la, tra la la,
Beauty, youth and life in nature fair,
Tra la la la tra la la.
Tra la la, etc,

FIFTH STEP.

EXERCISES IN MINOR MODE.

138. KEY C.

:m | l :l | se :l | d' :d' | t :r | d' :t | l :se | l :— | — ||

139.—KEY A.

:l, | d :d | t, :l, | d :l, | se, :l | m :se, | l, :d | t, :t, | l, ||

140.—KEY D.

:m | d :m | l :l | d' :l | m :m | t :se | l :r | m :m | l ||

141.—KEY B♭.

:d | l, :t, | m, :m, | f, :m, | l, :t, | d :l, | r :t, | l, :se, | l, ||

142.—KEY C.

:d'	d' :r'	d' :d'	t :se	l :d	d' :l	l :se	l :— —
:l	l :f	m :m	r :m	l :l	m :d	f :m	l :— —

143. KEY A.

d	:r	:m	f	:— :m	d	:r :t,	l, :— :—
l,	:t,	:d	l,	:— :se,	l,	:r, :m,	l, :— :—

144.—Key G.

:m	l :se	l :m	f :m,r	m :r	d :t	r :t	l :— :—
:d	d :t	l :d	l :l,t	d :t	t :se	se :m	l :— :—

145.—Key B♭.

d	:t	:l	se :—	:m	d :r	:t	l :— :—
m	:f	:f	m :—	:d	m :f	:m	l :— :—

146.—Key C.

l	:d'	:l	m' :r'	:d'	r' :d'	:t	l :— :—
l	:—	:—	l :—	:—	m :—	:—	l :— :—

ALL WHO SING.

147.—Key C. *Moderato.* In three parts. Goodban.

1	d' :s	f :l	s :d'.t	l :r'	t :m'
	All who	sing and	wish to	please, Must	sing in
2	d :—	r :—	m :—	f :—	s :—
	Doh	Ray	Me	Fah	Soh
3	m :— .m	f :f	m :d	d :f	f :m
	Na - ture's	bless - ings	all should	seize,	which to

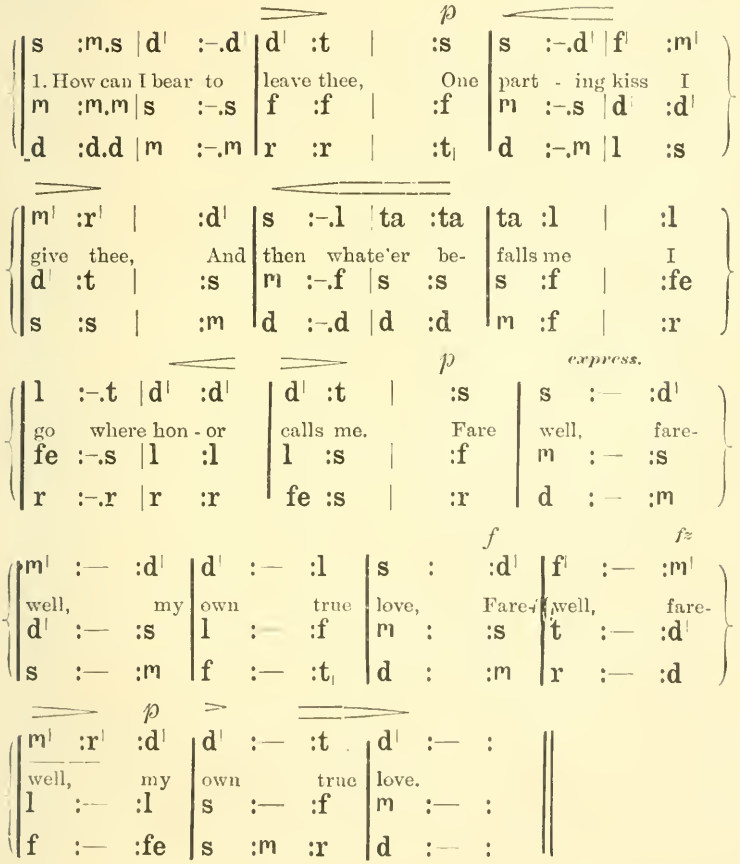
d' :f'	r' :m'.f'	m' :—	m' :f'.m'	r' :m'	d' :r'
tune, the	words ex -	press;	Keep the	time, take	breath with
l :—	t :—	d' :—	d' :—	t :—	l :—
Lah	Te	Doh!	Doh	Te	Lah
m :r	s :s	d :—	d :—.m	s :se	l :f
ills give	sweet re-	dress;	Har - mo-	ny bids	an - ger

t :d'	d' :t .l	s :d'	d' :t	d' :—	2
ease, The	sounds sus-	tain, the	voice sup -	press.	
s :—	f :—	m :—	r :—	d :—	3
Soh	Fah	Me	Ray	Doh.	
f :m	l :r	m :] .s	f :— .f	m :—	1
cease, And	soothes the	mind that	feels dis -	tress.	

SOLDIER'S FAREWELL.

148. Key C.

Kinkel. Arr. by H. Clark.



2 Ne'er more may I behold thee,
Or to this heart enfold thee;
With spear and pennon glancing,
I see the foe advancing.

3 I think of thee with longing;
Think thou, when tears are thronging,
What, with my last faint sighing,
I'll whisper soft while dying.

THE LORD'S PRAYER.

149. Key D♭. Arr. by W. J. McNally.

pp

:m | m :— | m :f | m :— | d :r | m :— | — :—
Our | Fa - - ther Who | art in hea- | ven,
:d | d :— | d :d | d :— | d :t, | d :— | — :—
:d | d :— | d :l, | s, :— | l, :s, | d :— | — :—

m :m | m :— | m :— | m :— | f :— | — :—
Hal-low - ed | be Thy | Name,
d :d | d :— | d :— | r :— | — :—
l, :l, | l, :— | l, :— | r :— | — :—

> >
r :— | r :r | r :— | — : | r :— | s :f
Thy King-dom | come, | Thy will be
t, :— | t, :t, | t, :— | — : | t, :— | t, :r
s, :— | s, :s, | s, :— | — : | s, :— | s, :s,

m :— | m :— | l :— | l :s | s :— | r :—
done on | earth as it | is in
d :— | d :— | d :— | r :r | r :— | t, :—
d :— | d :— | l, :— | t, :t, | t, :— | s, :—

m :— | — : | f :— | f :f | f :— | m :r
heav'n, | Give us this | day our
d :— | — : | t, :— | t, :d | r :— | d :t,
d :— | — : | s, :— | s, :l, | t, :s, | s, :

m :— | l :— | s :— | m :m | f :f | s :—
dai - - ly | bread, and for - | give us our
d :— | f :— | m :— | m :d | r :r | m :—
d : | t, :— | d :— | d :d | d :d | d :—


l :- .l | l :l | s :s | s :- | s :- | s :-
tres - passes as | we for - give | them that
f :- .f | f :f | m :m | f :- | m :- | m :-
f :- .f | f :t, | d :d | t, :- | d :- | d :-
l :- | l :l | l :- | se :- | l :- | s :-
tres - - pass a - | gainst | us, and
f :- | s :f | m :- | :r | d :- | r :-
f :- | m :r | d :- | t | :- | l, :- | t, :-
s :- | s :- | s :s | s :s | l :l | l :l
lead us | not in - to temp- | ta - tion but de-
m :- | m :- | f :f | s :m | f :f | f :f
d :- | d :- | r :r | m :d | f :f | r :r
cresc. mf
t :t | t :t | d :d' | :r' | m' :- | r' :r'
li - ver us from | ev - il, for | Thine is the
f :f | f :f | m :m | :t | d' :- | t :t
r :r | s, :s | d :d | :s | d' :- | s :s
cresc. f
d' :d' | d' :d' | t :t | t :t | d' :d' | :r'
King-dom and the | pow - er and the | glo - ry for
l :l | fe :fe | s :s | s :s | s :s | :t
l :l | r :r | s :s | f :f | m :m | :s
p
m' :- | f' :r' | d' :d' | r' :- | d' :- | :m
ev - - er and | ev - er, A - | men, for
d' :- | d' :l | s :s | s :- | s :- | :d
d' :- | t :f | m :m | f :- | m :- | :d
m :- | m :m | f :f | m :r | m :- | :
ev - - er and | ev - er, A - - | men.
m :- | m :m | d :d | d :t | d :- | :
d :- | d :d | l, :l | s :- | d :- | :

THERE'S A TREE IN THE HEART OF THE FOREST.

150.—Key G. M. 88. From Weber.

:s, .d | m :m .m | m :m .m | s :— | m :m

1. There's a tree in the heart of the for - est, Where
2. When be- neath its broad branch-es we gath - er For
3. There's a tree in the heart of the for - est, Whose

:m, .s, | d :d .d | d :d .d | m :— | d :d

r :r .r | r :s .,f | m :— | — :d

oaks and where birch - es a- bound, Whose
qui - et or fes - tive de- light, The
glo - ry in spring - time we see, When

t, :t, .t, | t, :t, .,r | d :— | — :d

m :m .m | m :s .s | l :— | f :f

beau - ti - ful crown ris - es high - er Than
heart seems to feel a new glad - ness, And
far on the land - scape a- ris - es The

d :d .d | d :m .m | f :— | f :l,

D.t.

r :r .r | s :t, .r | d :— | — : .s, d

those of the mon - archs a- round; Its
bur - ies its grief out of sight; Its
form of this beau - ti - ful tree. The

t, :t, .t, | t, :s, .s, | d :— | — : . s, d

d .m :m .s | s .d' :d' .m' | m' :— | d' :m'

leaves break the sun - shine of sum - - - mer, Its
arms are so fond - - ly ex- tend - - - ed, In
birds seek its shel - ter in sum - - - mer, The

d :d .m | m :m .s | s :— | m :s

m'.r' :d' .t | l .s :l .t | d' :— | — :d

boughs are so stur - - dy and strong, That
to - ken of strength and of love, That
heart for its sol - - i - tude longs: This

f :f .f | f :f .f | m :— | — :d

THERE'S A TREE IN THE HEART OF THE FOREST.

d .m	:m .s	s .d'	:d' .m'	m'	:—	d'	:m'
bird - lings come	up	from the		south	- - -	land	To
un - to the	soul	falls a		bless	- - -	ing,	De
mon - arch of	strength	and of		beau	- - -	ty	Is
d	:d .m	m	:m .s	s	:—	m	:s

CHORUS. f.G.

m'.r'	:d'.t	l .s	:l .t	d'	:—	—	:^{d}s, .s,
make	it a	tem -	ple of	song.			'Tis the
scend -	ing from	hea - -	ven a-	bove.			'Tis the
wor -	thy the	sweet -	est of	songs.			'Tis the
f	:f .f	f	:f .f	m	:—	—	:^{d}s, .s,

m	:m .m	m	:m .m	s	:—	m	:m
king,	'tis the	king	of the	for	- - - -	est	That
d	:d .d	d	:d .d	m	:—	d	:d

r	:r .r	r	:s .,f	m	:—	—	:d
rais - - es	its	beau - -	ti - ful	head,			And
t,	:t, .t,	t,	:t, .,r	d	:—	—	:d

m	:m .m	m	:s .s	l	:—	f	:f
wears	its bright	gar -	land of	ver	- - - -	dure,	When
d	:d .d	d	:d .d	f	:—	f	:l,

r	:r .r	s	:t, .r	d	:—	—	: .d
sum -	mer and	sun -	shine have	fled,			When
t,	:t, .t,	t,	:s, .s,	d	:—	—	: .d

l	:l .l	s	:d .m	r	:s .,f	m	: .d
sum -	mer, when	sum -	mer and	sun -	shine are	fled,	When
f	:f .f	m	:d .d	t,	:t, .,r	d	: .d

l	:l .l	s	:d' .m	s	:s .s	m	: .s
sum -	mer, when	sum -	mer and	sun -	shine are	fled,	When
f	:f .f	m	:m .d	t,	:t, .t,	d	: .t,

s	:s .s	d'	:m .m	s	:s .s	d'	
sum -	mer, when	sum -	mer and	sun -	shine are	fled.	
t,	:r .f	m	:d .d	t,	:t, .t,	d	

'TIS A LESSON.

151. Key B♭. M. 120.

s,	:d	|t,	:d	|r	:m	|t,	:—	|d	:—	|r	:—				
1 'Tis a	les - son			you should heed,				Try,	try,						
rep. If at	first you			don't suc - ced,				Try, etc.							
m,	:m,	|r,	:m,	|f,	:m,	|s,	:—	|m,	:—	|s,	:—				

D. C.

m	:d	|d	:	|m	:s	|s	:f.m	|f	:f	|f	:—			
try	a -	gain.		Then your cour -			age	should ap -		pear;					
s,	:m,	|m,	:	|d	:m	|m	:r.de	|r	:l,	|f,	:s,				

f	:-.m	|r	:d	|t,	:r	|s,	:	|s	:-.m	|f	:-.r				
For	if	you	will	per -	se -	vere,		You	will con -		quer,				
l,	:-.s,	|f,	:fe,	|s,	:fe,	|s,	:	|d	:-.d	|r	:-.t,				

m	:d	|r	:—	|d	:—	|r	:—	|m	:d	|d	:—				
ne -	ver	fear;		Try,		try,		try	a -		gain.				
d	:l,	|s,	:—	|m,	:—	|s,	:—	|d	:m,	|m,	:—				

2. Once or twice though you may fail,
Try, try, try again.
If at last you would prevail,
Try, try, try again
If we strive, 'tis no disgrace,
Though we may not win the race;
What should you do in that case?
Try, try, try again.

3. If you find your task is hard,
Try, try, try again.
Time will bring you your reward,
Try, try, try again.
All that other people do,
Why, with patience, should not you?
Only keep this rule in view—
Try, try, try again.

AH! HOW SOPHIA.

152.—Key F. *Catch in three parts.* Dr. Callcott.

d' :— | m :s | s :f | r' :f | f :m | s :m |
Ah! how So - phi - a can you leave, can you

m :r | :s | s :d' | :s | l :d' | r :f |
leave Your lov - er. Your lov - er, and of

: | : | d' :— | m :s | s :f | r' :f |
Ah! how So - phi - a, can you

m :s | f :r | d :m | d :m | m :r | f :r |
hope be - reave! Go, fetch the In - dian's

f :m | s :m | m :r | :s | s :d' | :s |
leave, can you leave Your lov - er, Your

r :d | m :d | d :t, | :m | m :— | m :— |
bor - row'd plume, Yet rich - er

: | : | : | : | d' :— | m :s |
Ah! how So -

l :d' | r :f | m :s | f :r | d :m | d :m |
lov - er, and of hope be - reave! Go, fetch the

f :l | l :r | d :m | r :t, | d :d | d :de |
far than that you bloom, I'm but a

s :f | r' :f | f :m | s :m | m :r | :s |
phi - a, can you leave, can you leave, Your

m :r | f :r | r :d | m :d | d :t, | :m |
In - dian's bor - row'd plume, Yet

r :l | t, :s | d :— | d :d | s :— | : |
lod - ger in your heart, in your heart.

s :d'	:s	l :d'	r :f	m :s	f :r		
lov - er,	your	lov - er	and of	hope	be -		
m :—	m :—	f :l	l, :r	d :m	r :t,		
rich - er		far	than	that	you		
:d	d :d	f, :—	f, :—	s, :—	s, :—		
And	more than	me,	I	fear,	have		

:8:

1	m :	.r :s .f	m :	.t :t .t			
	reave !	An how So-	phia,	Ah, how So-			
	r heart !						
2	d :m	s :t,	d :m .d	s .r :s .f			
	bloom Go,	go, go,	go,	fetch the Indian's, fetch the			
	r leave.						
3	d :	:	:	:			
	part.						
	r plume.						

d :	.t :t .t	d' .s :s .s	s :s				
phia,	Ah, how So-	phia, Ah how So - phia,	phia,				
m .d :s .m	f .r :s .f	m .d :	de :r .m				
Indian's fetch the	Indian's, fetch the	In - dian's,	Go fetch the				
d :m .d	r .s, :	:	l, :t, .de				
I'm but a	lod - ger,		I'm but a				

f .f :f .f	f :f	m .d' :d' .d'	d' :d'				
phia, Ah, how So -	phia,	phia, Ah, how So -	phia,				
f .r :	t, :d .r	m .d :	m :f .r				
In - dian's,	Go, fetch the	In - dian's,	Go, fetch the				
r .r :	s, :l, .t,	d .d :	s :l .f				
lod - ger,	I'm but a	lod - ger,	I'm but a				

d' .d' :d' .d'	d' :d'	d' .s :s .s	l .l :l .l				
phia, Ah, how So -	phia,	phia, Ah, how So-	phia, Ah, how So				
m .d :	s :l .f	s .m :m .m	f .f :f .f				
In - dian's,	Go, fetch the	Indian's, fetch the	Indian's, fetch the				
s .m :	m :f .r	m .d :	f, .s, :l, .t,				
log - ger,	I'm but a	lod - ger,	I'm but a				

D.S.

s	:l	.f	m	:f	.r	2	d	:	—	—	:	—			
phi	-	a		can		you	leave.								
m	:f	.r	d	:r	.t,	3	d	:—	—	—	:	—			
In	-	dian's	bor	-	row'd		plume,								
d	:f,		s,	:s,		1	d	:—	—	—	:	—			
lod	-	ger	in		her		heart.								

WOULD YOU KNOW MY CELIA'S CHARMS?

153.—Key B♭. *Andante.* In four parts. WEBBE.

1	s,	:s,	s,	:—	.s,	d	:d	d	:—						
	Would	you	know		my	Ce	- lia's	charms?							
2	.s,	:s,	.f,	m,	.d,	:s,	.d	:m,	.d,	d	.s,	:m,	.d		
	I'm sure she'as for-ti	-	tude,				I'm sure she'as for-ti	-	tude and						
3		:		.d	:t,	.r	d	.m	:		:				
				She'as on-ly			thirty,								
4	s,	:—	.l,,t,	d	:r		m	:—	.m	m	.,r	:d			
	Ce	-	- lia	ought	to		strive,	for		cer	-	tain -			

m	:d	d	:l,	f	:r	r	:t,								
Would	you	know	my	Ce	- lia's	charms,	Which								
d	:m	.d	d	:de	r	:f	.r	r	:r						
truth,	for-	ti -	tude	and	truth,	for-ti	-	tude	and						
.d	:d	.d	l,	.f,	:	.r	:r	.r	t,	.s,	:s,	.s,			
She'as	on-ly		thir-ty		She'as	on-ly		thir-ty	lov-ers,						
d	:		.l,	:f,	.l,	r,	:—		.s,	:t,	.r				
ly	.		she's	fif -	ty -	five,			She's	fif-ty					

d	:r	.t,	d	:r	.t,	d	:s,	d	:—						2
now	ex -		cite		my	fierce	a - -	larms?							
d .m	:t,	.r	d .m	:t,	.r	d .m	:t,	.r	d	:—					3
truth to gain the			heart of	ev' -	ry	youth, of ev'-ry			youth.						
m, .d,	:s,	.s,	m,	.d,	:s,	.s,	s,	:	.s,	m,	:d,				4
Now the rest are			gone I	can't	tell	how,	No		long -	er					
s,	:s,		—	.s,	:s,	.f,	m, .d,	:s,		—	:				1
five,	cer	- - -		tain-ly	she's		fif-ty -	five.							

SOFTLY SLEEP WITHIN THY NARROW DWELLING.

(At the Grave of a Child.)

154.—Key C. *Slowly.*

A. J. Foxwell.

p *p*

:s .,s | d' :-.s | m'.t :r'.d' | t :l | :d'.l | s :-.m |
1 Softly | sleep within thy narrow | dwell - ing! | Let not | fear thy |
:s .,s | m :-.m | s .f :f .m | m :f | :l .f | m :-.d |

G.t.

r .f :l .f	m :—	:r.,d	t :-.t	d.d :r .f	m.l :s
gentle mind en-	slave;	Heavenly	beams, all earthly light ex-	cell - ing,
t .r :f .r	d :—	:m l.,l	s :-.f	m.d :t .r	d.f :m

f.C. *p*

:s .s	l :-.f	m.s :f .r	d s :—	:	l :—
Shall il-	lume the darkness of the	grave.		Soft -
:m.m	f :-.r	d .m :r .t	d s :	:s .,s	l :—
				Softly sleep,	

dim

t :—	d' :—	:f .,r'	d' :—	r' :-.t	d' :—
ly	sleep,	Softly	sleep,	soft - ly	sleep!
se :-.se	l :—	:l .,f	m :—	f :-.r	m :—
Soft - ly	sleep,				

2 Softly sleep, tho' tears may flow above thee!
Mortal grief can ne'er disturb thy rest;
We must weep because, bereaved we love thee—
Joy alone will ever reach thy breast.
Softly sleep, &c.

3 Softly sleep! the cypress is thy curtain,
Blooming flowers shall canopy thy bed;
Sweet is rest! the coming morn is certain,
When again shall rise thy drooping head.
Softly sleep, &c.

4 Softly sleep! for bright shall be the waking,
When, refined, thy frame shall leave the dust,
Fit to join thy spirit—glory taking
In the blissful mansions of the just!
Softly sleep, &c.

NOW WHILE THE TEMPEST.

155.—Key D. German.

mf

s	:m	.f	s	:s	.s	l	.t	:d'	.l	l	.s	:s			
1. Now	while	the	tem	-	pest	in		mad	-	ness	is	rag	-	ing,	
m	:d	.r	m	:m	.m	f	.s	:l	.f	f	.m	:m			
d	:d	.d	d	:d	.d	f,		:f,	.l,	d		:d			

crece.

d	:d	.d	m	:s	.s	d'		:m'		r		:—			
Ga	-	ther we	here		in a	tune	-	ful		throng;					
d	:d	.d	m	:s	.s	s		:d'		t		:—			
d	:d	.d	m	:s	.s	m		:d		s,		:—			

mf *cresc.*

s	:s	.s	l	:l	.l	t	.s	:l	.t	d'		:s			
Rais	-	ing to	an	-	swer the	wind's		lus	-	ty	roar	-	ing,		
s	:s	.s	l	:l	.l	s		:s	.s	s		:m			
s	:s	.s	fe	:fe	.fe	f		:f	.f	m		:d			

f

d'	:d'	.d'	r'	.d'	:t	.l	s	.d'	:m'	.r	d'		:—		
Peal	af	- ter	peal		of		ju	-	bi	- lant	song,				
m	:f	.s	l		:s	.f	m	.s	:s	.f	m		:—		
d	:r	.m	f		:f	.f	s		:s	.s	d		:—		

2 What though the storm at its fiercest be raving,
Filling the air with its clam'rous din,
Calm may the breast be where music is dwelling,
Sunshine and joy ever shedding within.

3 God help the sailors in darkness contending
'Gainst the wild storm on the rolling sea;
Strong may their arms be, as stout as their hearts are,—
God keep them safe until harboured they be.

COME, FRIENDS AND COMPANIONS.

156.—Key E. In three parts. BERG.

1 :s | s :-.l :f | m :m :s | l :s .f :m.r | m :-
Come friends and com - pan - ions, and join in this round;
2 :d .r | m.r :m.f :m.r | d :- .s :m | f :m.r :d.t | d :-
With song and with glee let this ev'n - ing be crown'd
3 :s | d' :d' :t | d'.s :-. :d' | f :s :s | s :-
With hearts free from trouble we cheer-ful - ly sing,

:s | d' :t :l | t :- :s | r.,r :d :r | s :-
Let each sing his best, and harmony a - bound,
: : : | : : | : : | :
:s | l :-.s :fe | s :r :t | t :-.d' :l | t :-
Huz - za for our coun-try huz- za for our Queen.

:s | l :l .s :l .t | s :- :r | m :m.r :m.f | r :-
Let each sing his best, let each sing his best,
:m | f :f .m :f .s | m :- :t .t | d' :d' .t :d' .r' | t :-
With song and with glee let this ev'n - ing be crown'd
:d' | d' :- :- | - :- :s | s :- :- | - :-
Huz - za, huz- za,

:t | d' :m :m .f | s :- :l | s.,s :s .l :f | m :- ‖ 2
Let each sing his best, and harmony a - bound.
:s .f | m :d :d .r | m.r :m :f | m :-.f :r | d :- ‖ 3
Let no en - vy or dis - cord a mong us be found.
:s | s :-.s :s | d' :d :d | d :d' :t | d' :- ‖ 1
Huz - za for our coun - try, huz- za for our Queen.

BREATHE SOFT, YE WINDS.

157.—Key E♭. M. 90. *Andante affetuoso* PAXTON.

p

:s | m :r | :d | d :t | :d | l ,s :f | :m
Breathe | soft, | ye | winds, | Ye | waters gent - ly
:m | s :f | :m | m :r | :m | f ,m :r | :d
:d | d :— | :d | s, :— | :s, | f, ,f, :f, | :fe,

cres *f* *dim*

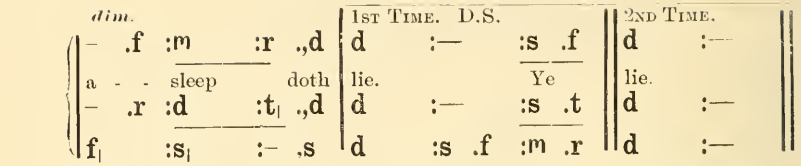
m :r : | m :—.m :fe | s :—.d :t | .l :s :fe
flow; | Shield her, ye | trees, ye flow'rs | a - round her
d :t, : | d :—.d :r | r :—.fe :s | .d :t :l
s, :— : | d :—.d :d | t, :—.l, :s, | d :r :—.r

1st Time D.C. | 2nd Time | :S:

s :— : | s :— :s .f | m :—.r :d | l :s :
grow. | grow. Ye | swains, I | beg you
s :— : | s :— :s .t | d :— :d | d :d :—
s, :— : | s, :s .f :m.r | d :—.r :m | f :m :—

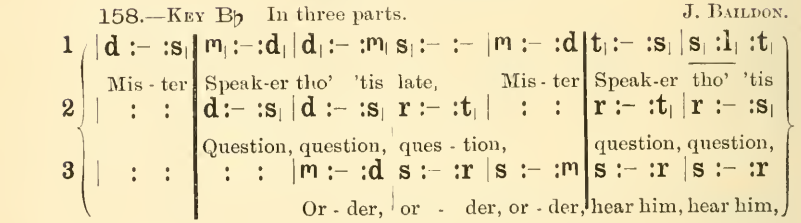
l .s :t :d | d' :t :r' | m.r :d .t :l .s | s :—.f :m
pass in si - lence | by; My | love in | yon - der vale
d .d' :f :m | m :r :t | d'.t :l .s :f.m | r :t :d
f .m :r :d | s, :— :s, | d :— :d | t, :s :l

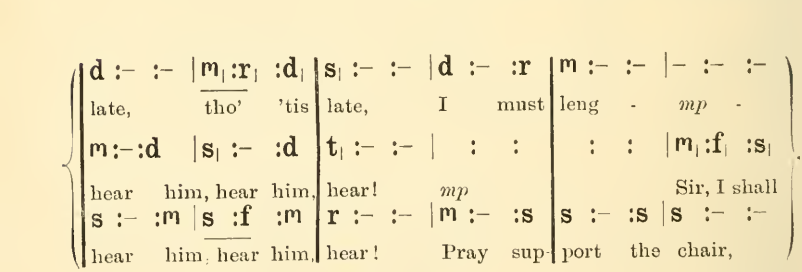
.f :m :r .s | f.m : :s | *cresc.* l :— :l | *f* t :—.r :d'
a - sleep doth | lie, My | love in | yon - der vale
.r :d :—.t | t.d : :d | d :f :f | f :—.f :m
f, :s, :—.s, | d : :m | f.m :r .d :t.l, | s, :—.s, :l,

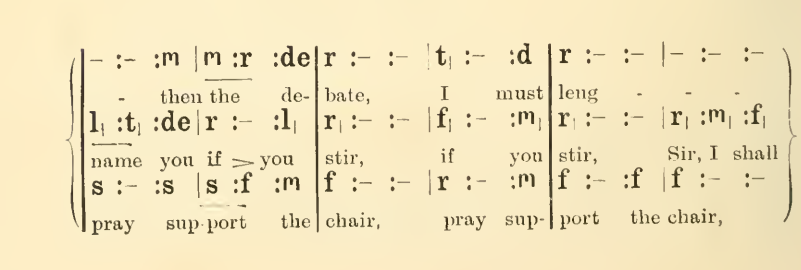


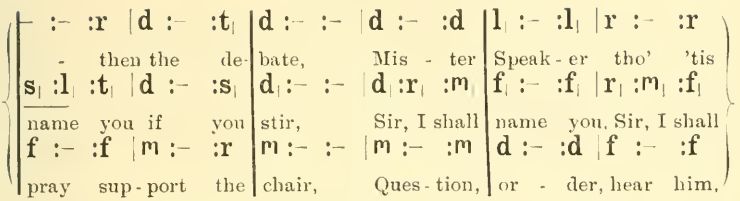
MISTER SPEAKER.

158.—Key B♭ In three parts. J. Baildon.



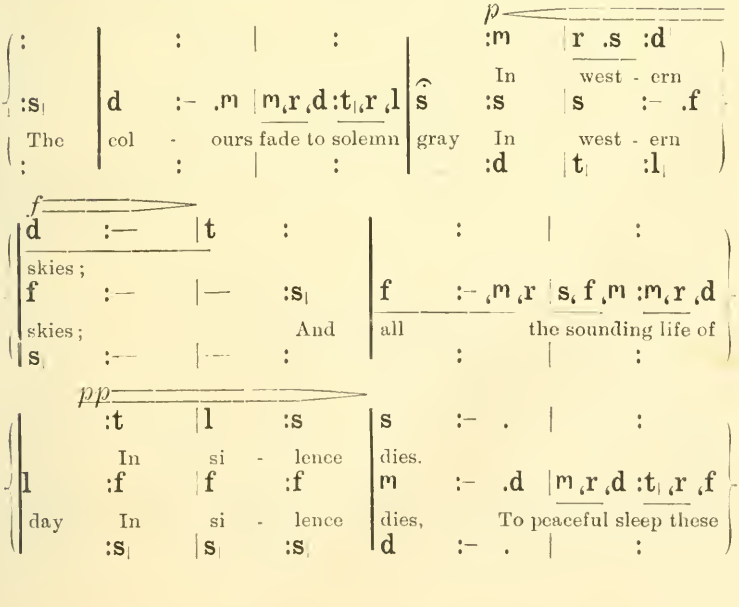


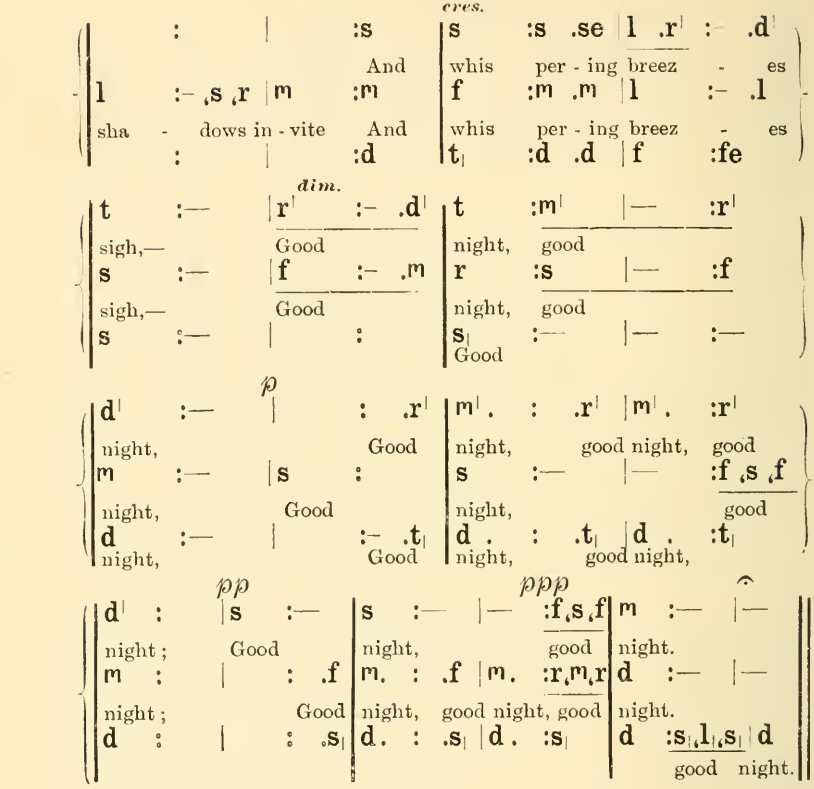




GOOD NIGHT.

159.—Key E♭. *Legato.*

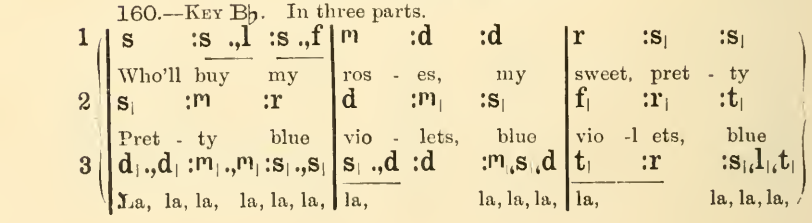




WHO'LL BUY MY ROSES?

(Three Foreign Melodies).

160.—Key B♭. In three parts.



m :d :d	s :s .,l :s .,f	m :d :d
ros - es, Come	who'll buy my	ros - es, who'll
d :— :s,	s, :m :r	d :m, :s,
vio - - - - lets,	Pret - ty blue	vio - lets, who'll
d :— :	d .,d, :m, .,m, :s, .,s,	s, .,d :d :m ,s ,d
la,	La, la, la, la, la, la,	la, la, la, la, la,

r :s, :s,	d :— :	r :s, :s,
buy them, who'll	buy?	Fresh from the
f, :r, :t,	d :— :	f, :r, :t,
buy them, who'll	buy?	All are fresh
t, :r :s, ,l, ,t	d :— :	r, .f, :r, .t, :r,
la, la, la, la,	la.	La, la, la, la, la,

m :d :d	r :s, :s,	m :d .,r :m .,f
coun - try are	all these sweet	po - sies, Come,
d :m, :s,	f, :r, :t,	d :— :s,
ga - ther'd, and	beau - teous be-	side, Come,
m, .s, :m, .d :m,	r, .f, :r, .t, :r	m, .s, :m, .d :m,
la, la, la, la, la,	la, la, la, la, la	la, la, la, la, la

s :s .,l :s ..f	m :d :d	
who'll buy my	ros - - es, who'll	
s, :m :r	d :m, :s,	
buy my blue	vio - , lets, who'll	
d, .,d, :m, .,m :s, .,s	s, .,d :d :m, ,s, ,d	
La, la, la, la, la, la,	la, la, la, la, la,	

r :s, :s,	d :— :		2
buy them, who'll	buy?		
f, :r, :t,	d :— :		3
buy them, who'll	buy?		
t, :r :s, ,l, ,t,	d :— :		1
la, la, la, la,	la.		

SOUNDS OF THE SINGING SCHOOL.

161.—Key C. In six parts. P. P. Bliss.

1	.s	,s	d'	.t	,l	:s	.s	.f	m	.m	,r	:d	.s	,s
	I	will	sing	you	a	song	of	the	sing	-	ing	school,	And	the
2	.		d			:m			s			:m		
			Beat			the			time			with		
3	.		d	,d	.d	,d	:d	,d	.d	,d	d	.d'	:s	.
			La,		la,	la,	la,	la,	la,	la,	la,	la,	la,	
4	.		d		.r		:m		.f		s	.l	,t	:d'	.
			Doh,		Ray,		Me,		Fah,		Soh,	Lah,	Te,	Doh,	
5	.		m		.s		:d'		.s		s	.d'	,r'	:m'	.d'
			Gent		-	-	ly				now	we		sing,	Then
6	.		s		.s		:s		.d'		s	.s		:s	.d'
			Oh,		ah,		ay,		e,		bo,	bah,		bay,	be,

l	.t		:d'	.r'	,d'	t		:-	.s	,s	d'	.r'		:m'	.d'	,t
sounds	you	there	may			hear,				Of the	Doh,	Ray,		Me,	and	the
f		:l				s		:-	.		d		:d			
ac	-	-	cent			strong,					Full		and			
f	,f	.f	,f	:f	,f	.f	,f	r	.s	:s	.	m	.f	:s	.m	
la,	la,	la,	la,	la,	la,	la,	la,	la,		la.		Name	the	mea	-	sure,
d	.t	:l	.l	,d'		r'	.s	:s				s	.d'	:s	.d'	
Are	in	ey'	-	ry		key	you	know,				Two-pulse,		four-pulse		
d'	.	:d'	.			t		:-	.			d'	,s	,s	:s	,s	,s
rest,		la,				la.						Beauti-ful		trip-lets			we
d'	.d'	,d'	:d'	.d'		s		:-	.			d'	.d'	:d'			
Stand	up	erect	I			say,						Ho,	ho,	ho,			

l	.t	:d'	.t	,l	s	.d'	:t	.r	d'	:-	.	2
A,	B,	C,	And	the	voi	-	ces	ring	-	ing	clear.						
f		:f			s		:s				d	:-	.	3
clear		the			tones			pro	-		long.						
f	.s	:l	.		s	.m	:f	.r	m	:-	.	4
Sound	the	key,			all	must	sing	the	C.								
d'	,r'	.d'	,t	:l	.d'	,d'	s	,l	.t	,d'	:r'	.t	d'	:-	.	5
three-pulse	measure	too,	Area-				mong	the	many	things	we		do.				
l	,l	,l	:d'	.d'			m	.m	:s	.s	s	:-	.	6
merri-ly		bring,	Then				laugh,	ha,	ha,	ha,	ha!						
d'	.d'	:d'	.				d'	.d'	:s	.s	d	:-	.	1
ha,	ha	ha!					Drive	dull	care	a	-	way.					

MARCH OF THE MEN OF HARLECH.

162.—Key B♭. M. 100. Words by John Guard.

f

d	:-.,t	l,	:-.,t	d	:r	m	:d
1. Tongues of fire		on		I	- dris	flar	- ing,
m,	:-.,m	f,	:-.,f	m,	:s,	s,	:m,
d	:-.,d	d	:-.,d	d	:t,	d	:d

f	:m	r	:d	t	:-.,l,	t,	:s,
News of		Foe	- men	near	de-clar	- ing,	
l,	:s,	f,	:l,	s,	:-.fe	s,	:s,
f,	:d,	f,	:fe,	s,	:r,	s,	:s,

d	:-.,t	l,	:-.,t	d	:r	m	:l
To		he-ro	- ic	deeds of		dar	- ing,
m,	:-.,m	f,	:-.,s	d	:t,	d	:d
d	:-.,d	f,	:-.,f	m,	:s,	d	:f

s.m	:—	r	:-.,m	d	:—	—	:
Call you		Har	- lech	men!			
m.d	:—	t,	:-.,t	d	:—	—	:
s.s,	:—	s,	:-.,s	d	:—	—	:

d	:-.,t	l,	:-.,t	d	:r	m	:d
Groans of		wound	- ed	pea	- sants dy	- ing,	
m,	:-.,m	f,	:-.,f	m,	:s,	s,	:m,
d	:-.,d	d	:-.,d	d	:t,	d	:d

f	:m	r	:d	t	:-.,l,	t,	:s,
Wails of		wives	and	chil	- dren	fly	- ing,
l,	:s,	f,	:l,	s,	:-fe	s,	:s,
f,	:d,	f,	:fe,	s,	:r,	s,	:s,

d	:-.,t,	l,	:-.,t	d	:r	m	:l
For	the dis	- tant		suc	- cour	cry	- ing,
m,	:-.,m	f,	:-.,f	m,	:s,	d	:d
d,	:-.,d,	f	:-.,s	l,	:t,	d	:f

s.m	:—	r	:-.m				
Call you		Har	- lech				
t.d	:	f,	:-.s				
s.s,	:—	s,	:-.s,				

:s: *p*

d	:—	—	:	r	:-.,d	t,	:-.,d
men.				Shall	the voice		of
m,	:—	—	:	t,	:-.,l,	s,	:-.,l,
d,	:—	—	:	s,	:-.,s,	s	:-.,s

r	:r		:
wail	- ing,		
t,	:t,		:
s,	:s,		:

s	:-.,f	m	:-.,f	s	:s	|	:	s	:-.,f	m	:-.,f
Now	be un	-	a-	vail - ing;				You	to rouse who		
m	:-.,r	d	:-.,r	m	:m	|	:	m	:-.,r	d	:-.,r
d	:-.,d	d	:-.,d	d	:d	|	:	d	:-.,d	d	:-.,d

s	:-.,f	m	:-.,f	s	:-.,f	m.,r	:m.,f	s	:s	|	:
nev	- er yet		in	bat	- tle's hour were			fail - ing?			
m	:-.,r	d	:-.,r	m	:-.,r	d.,t	:d.,r	m	:m	|	:
d	:-.,d	d	:-.,d	d	:-.,d	d	:-.,d	d	:d	|	:

f	:l	s	:s	f	:f	m	:m	r.,m	:f.,m	r	:d
This our		ans - wer		crowds down pouring,				Swift as		win - ter	
r	:d	t|	:s|	l|.t|	:d.r	d	:s|	f|.s|	:l|.s|	f|	:m|
f|	:f|	s|	:m|	f|.s|	:l|.t|	d	:d|	f|m|	:r|m|	f|	:f|.fe|

t|	:-.l|	t|	:s|	*f* d	:-.,t|	l|	:-.,t	d	:r	m	:l
tor	- rents roaring,			Not	in vain the			voice im	- plor ing		
r|	:fe|	s|	:s|	d	:-.,t|	l|	:-.,t	d	:t|	d	:d
s|	:r|	s|	:t|	d	:-.,t|	l|	:-.,t	d	:s|	d	:d

D.S.

s	:-.,m	r	:-.,m	d	:—	|—	:	‖
Calls	on Har - lech			men.				
t|	:-.d	f|	:-.,s|	m|	:—	|—	:	
s|	:-.s|	s|	:-.,s|	d	:—	|—	:	

2 Loud the martial pipes are sounding,
Ev'ry manly heart is bounding,
As our trusted chief surrounding,
March we Harlech men!
Short the sleep the foe is taking;
Ere the morrow's morn is breaking,
They shall have a rude awaking,
Rous'd by Harlech men.
Mothers cease your weeping,
Calm may be your sleeping;
You and yours in safety now
The Harlech men are keeping.
Ere the sun is high in heaven,
They you fear, by panic riven,
Shall like frighted sheep be driven
Far by Harlech men.

HAIL TO THE CHIEF.

SIR WALTER SCOTT. SIR HENRY R. BISHOP.

163. KEY E♭

f

d'	:—	:d' .t	d'	:	:d' .,d'	d'	:d'	:r'
1. Hail		to the	chief,		who in	tri -	umph	ad -
m	:—	:m .r	m	:	:d .,r	m .,f	:m	:s
d	:—	:d .s	d	:	:d .,t	d	:s	:t
m'.,r	:d'	:	d'	:d'	:r'	s	:d'	:— .t
van -	ces!		Hon -	our'd	and	bless'd	be	the
d .,r	:m	:	f	:f	:f	m	:m	:— .f
d	:d	:	l	:l	:t	d	:d	:— .r
d'	:l	:r'	d'	:t	:	d'	:—	:d' .t
ev -	er -	green	pine!			Long		may the
s	:f	:f	m	:r	:	m	:—	:m .f
m	:d	:r	s	:—	:	d	:—	:d .r
d'	:d'	:d'	d' .d'	:—	:r'	m'.,r'	:d'	B♭ :.t. :(d'f)
tree,	in	his	ban-ner		that	glan -	ces,	
m	:s	:l	s .s	:—	:t	d'.,l	:s	:(m l)
d	:m	:f	m .m	:—	:r	d .,r	:m	:(d f)
f .f	:—	:m .r	d	:l	:r	s	:d	:t
Flourish		the	shel -	ter	and	grace	of	our
l .l	:—	:se	l	:l	:l	s	:s	:f
r .r	:—	:m	f	:f	:f	m	:m	:r

f. E♭

d s	:—	:	s	:—	:t .t	d	:— .s	:s
line!			Heav'n		send it	hap -	py	dew,
m t	:—	:	t	:—	:f .f	m	:— .m	:m
d s	:—	:	s	:—	:s .s	s	:— .d	:d

s	:—	:t	.t	d'	:–	.s	:s	t	:—	:l	.t
Earth		lend it		sap		a - new		Gai	-	ly to	
t$_1$	:—	:f	.f	m	:–	.m	:m	r	:—	:r	.r
s$_1$	:—	:s$_1$	.s$_1$	s$_1$	:–	.d	:d	s$_1$	:–	:s$_1$	.s$_1$

d'	:d'	:d'	t	:t	:d'	r'	:—	:—		
bour - geon,		and	broad - ly		to	grow,				
m .f	:m	:m	r	:s	:fe	f	:—	:—		
s$_1$	:s$_1$	:s$_1$	s$_1$	:s$_1$	:l$_1$	t$_1$	:—	:—		

r'	:—	:m'	.r'	d' .l	:s	:—	r'	:–	.m'	:r'
While		ev-'ry		Highland glen			Sends		our shout	
f	:—	:f	.f	m .f	:m	:—	f	:–	.f	:f
s$_1$	:—	:t$_1$	.t$_1$	d .d	:d	:—	s$_1$	:–	.t$_1$	:t$_1$

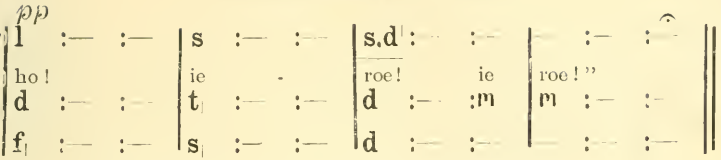
CHORUS.

d' .l	:s	:—	m' .r'	:d	:	m' .r'	:d'	:		
back a - gain—			"Ro-de-rick,			Ro-de - rick,				
m .f	:m	:—	s .f	:m	:	s .f	:m	:		
d .d	:d	:—	d .t$_1$	:d	:	d .t$_1$	:d	:		

p

d' .d'	:d'	:d'	d'	:m'	:m	d'	:—	:—		
Ro-de - rick		Vich	Al - pine		dhu	lo!				
m .f	:s	:l	s	:s	:m	l	:—	:s	.fe	
d .r	:m	:f	m	:d	:m	l	:—	:—		

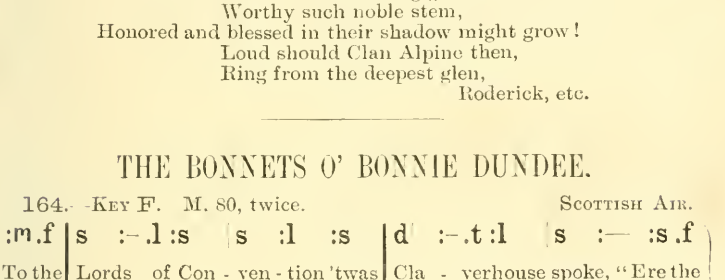
s	:—	:—	s .m	:—	:—	—	:	:		
ie			roe!							
s$_1$	:—	:—	d	:—	:—	—	:	:		
t$_1$	:—	:—	d	:—	:—	—	:	:		



2 Row, vassals, row, for the pride of the Highlands,
Stretch to your oars for the evergreen pine!
O! that the rosebud that graces yon islands,
Were wreathed in a garland around him to twine!
O that some seedling gem,
Worthy such noble stem,
Honored and blessed in their shadow might grow!
Loud should Clan Alpine then,
Ring from the deepest glen,
Roderick, etc.

THE BONNETS O' BONNIE DUNDEE.

164. KEY F. M. 80, twice. SCOTTISH AIR.



d	:d	:d	d	:f	:m	r	:s	:s	s	:—	:s
fill	up	my	cup,		come	fill	up	my	can,		Come
d	:l	:d	d	:—	:d	s	:f	:m	s	:—	:s
m	:f	:s	l	:—	:s	l	:t	:d	s	:—	:s

r	:r	:r	r	:m	:f	f	:m	:m	m	:—	:d
sad	- dle	my	hor	- ses	and	call	out	my	men;		Un-
s	:l	:t	t	:d	:r	r	:d	:d	d	:—	:d
s	:s	:s	s	:s	:s	d	:d	:d	d	:—	:d

f

m	:- .r	:m	f	:- .m	:f	s	:f	:s	l	:-	:s .f
hook	the west		- port,		and	let	us	gae	free,		For it's
d	:- .d	:ta	l	:—	:l	ta	:ta	:ta	l	:—	:l .l
d	:- .s	:s	f	:—	:f	m	:r	:m	f	:—	:f .f

m.s	:—	:s	r.s	:—	:s	d.d	:—	:d	d	:—	
up wi'		the	bonnets		o'	Bonnie		Dun - dee.			
s.m	:—	:s	t.t	:—	:s	d.d	:—	:d	d	:—	
s.s	:—	:s	s.s	:—	:s	d.d	:—	:d	d	:—	

2 Dundee he is mounted, he rides up the street,
The bells they ring backward, the drums they are beat,
But the Provost (douce man), said, "Just e'en let it be,
For the town is weel rid o' that deil o' Dundee."
Come fill up my cup, etc.

3 There are hills beyond Pentland, and lands beyond Forth;
If there's lords in the South, there are chiefs in the North;
There are brave Duinnewassels, three thousand times three,
Will cry, "Hey for the bonnets o' Bonnie Dundee."
Come fill up my cup, etc.

4 Then awa' to the hills, to the lea, to the rocks;
Ere I own a usurper I'll crouch with the fox;
And tremble, false Whigs, in the midst o' your glee,
You hae no seen the last o' my bonnets and me.
Come fill up my cup, etc.

AULD LANGSYNE.

165.—Key A. M. 92. Scottish Air.

:s,	d : .d d :m	r :-.d r :m	d :-.d m :s
Should	auld ac-quaintance	be forgot, And	nev - er brought to
:s,	m :-.m m :d	t, :-.l, t, :t,	d :-.l d :m
:s,	d, :-.d d :d	s, : .s, s, :se,	l, :-.l, s, :d

l :-- | -- :l	s :-.m m :d	r :-.d r :m
min'? Should	auld ac-quaintance	be for-got, And
f :-- | -- :f	m :-.d d :d	t, :-.l, t, :t,
f, :-- | -- :l,	d :-.d d :l,	s, :-.s, s, :se,

d :-.l, l, :s	d :-- | -- :l	s.m :-- | m :d
days o' auld lang-	syne? For	auld lang -
d :-.l, f, :--	m :-- | -- :d	m.d :-- | d :--
l, :-.f, f, :s,	d, : | -- :f,	de :-- | d :--

r :-.d r :m	s.m :-- | m :-.s	l :-- | -- :d'
syne, my dear, For	auld lang - -	syne, We'll
t, :-.l, t, :d	m.d :-- | d :-.m	f :-- | -- :f
s, :-.s, s, :d	d :-- | d.ta :l .s,	f, :-.m f, .s, :l, .t,

s :-.m m :d	r :-.d r :m	d :-.l, l, :-.s,	d :-- | --
tak' a cup o'	kind-ness yet For	auld lang -	syne.
m :-.d s, :s,	t, :-.l, t, :d	l, :-- f, :--	m :-- | --
d :-.d d, :m	s, :-.s, s, :se,	l, :-.f, f :-.s,	d, :-- | --

2 We twa hae run about the braes,
And pu'd the gowans fine,
But we've wandered mony a weary foot,
Sin' auld langsyne.
For auld langsyne, etc.

3 We twa hae paidl't i' the burn,
Frae morning sun till dine,
But seas between us braid ha'e roar'd,
Sin' auld langsyne.
For auld langsyne, etc.

4 And here's a hand, my trusty frien'
And gie's a hand o' thine;
We'll tak' a cup o' kindness yet,
For auld langsyne.
For auld langsyne, etc.

CHRISTMAS HYMN.

166.—Key F. From Mozart. Arr. by W. G. McNally.

m	:—	:m	s	:—	:s	r	:—	:r	f	:—	:f
1 Hark!	what		mean		those	ho	- -	ly	voi	- -	ces,
2 Peace	on		earth,		good	will		from	hea	- -	ven,
d	:—	:d	m	:—	:m	$t_{\|}$	:—	:$t_{\|}$	$t_{\|}$	:—	:$t_{\|}$
3 Has	- -	ten,	mor	- -	tals	to		a -	dore		Him,
d	:—	:d	d	:—	:d	$s_{\|}$	:—	:$s_{\|}$	$s_{\|}$	:—	:$s_{\|}$

d	:—	:d	r	:—	:r	m	:—	:f	m	:—	:r
Sweet	-	ly	sound	-	ing	through		the	skies?		
Reach	-	ing	far		as	man		is	found,		
$l_{\|}$	:—	:$l_{\|}$	$t_{\|}$	:—	:$t_{\|}$	d	:—	:d	d	:—	:$t_{\|}$
Learn		His	praise		and	taste		His	joy,		
$l_{\|}$	:—	:$l_{\|}$	$s_{\|}$	:—	:$s_{\|}$	d	:—	:$l_{\|}$	$s_{\|}$	:—	:—

m	:—	:m	s	:—	:s	r	:—	:r	f	:—	:f
Lo!		th' an-	gel	- -	ic	host		re -	joi	- -	ces;
Souls		re-	deemed		and	men		for -	giv	- -	en,
d	:—	:d	d	:—	:d	$t_{\|}$	:—	:$t_{\|}$	$t_{\|}$	:—	:$t_{\|}$
Till		in	Heav'n		ye	sing		be -	fore		Him
d	:—	:d	$m_{\|}$	:—	:$m_{\|}$	$s_{\|}$	:—	:$s_{\|}$	$s_{\|}$	:—	:$s_{\|}$

d	:—	:r	m	:—	:f	m	:—	:r	d	:—	:
Heav'n	-	ly	hal	-	le -	lu	-	jahs	rise,		
Loud		our	gol	-	den	harps		shall	sound.		
$l_{\|}$	:—	:$t_{\|}$	d	:—	:d	d	:—	:$t_{\|}$	$s_{\|}$	:—	:
"Glo	-	ry	be		to	God		most	high!"		
$l_{\|}$	:—	:$s_{\|}$	d	:—	:$l_{\|}$	$s_{\|}$	:—	:$f_{\|}$	$m_{\|}$	:—	:

CHRISTMAS HYMN.

s	:—	:s	l	:—	:l	d'	—	:l	l	:—	:s				
Lis	-	ten	to		the	won	-	drous	story,						
Christ		is	born		the	great		an -	nointed,						
m	:—	:m	d	:—	:d	d	:—	:d	f	:—	:m				
Let		us	learn		the	won	-	drous	story						
d	:—	:d	f,	:—	:f,	l,	:—	:f,	d	:—	:d				

s	:—	:m	f	:—	:r	m	:—	:d	r	:—	:—				
Which		they	chant		in	hymns		of	joy;						
Heav'n		and	earth		His	prai	-	ses	sing.						
m	:—	:d	t,	:—	:t,	d	:—	:d	t,	:—	:—				
Of		our	great		Re-	dee	-	mer's	birth;						
d	:—	:d	s,	:—	:s	d	:—	:m,	s,	:—	:—				

m	:—	:m	s	:—	:s	r	:—	:r	f	:—	:f				
Glo	-	- ry	in		the	high	-	- est	glo	-	- ry!				
Oh!		re-	ceive		whom	God		ap-	point	-	- ed,				
d	:—	:d	d	:—	:d	t,	:—	:t,	t,	:—	:t,				
Spread		the	bright	-	ness	of		His	glo	-	- ry,				
d	:—	:d	m,	:—	:m,	s,	:—	:s,	s,	:—	:s,				

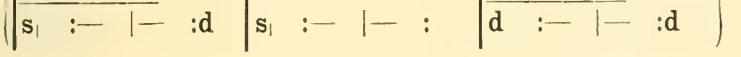
d	:—	:r	m	:—	:f	m	:—	:r	r	:—	:m				
Glo	-	- ry	be		to	God		on	high.....						
For		your	Pro	-	- phet,	Priest		and	King						
l,	:—	:t,	d	:—	:d	d	:—	:t,	t,	:—	:d				
Till		it	co	-	- ver	all		the	earth.....						
l,	:—	:s,	d	:—	:l,	s,	:—	:s,	s,	:—	:d				

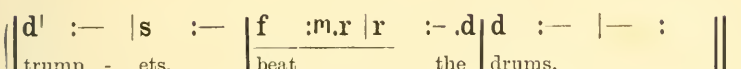
m	:—	:f	s	:—	:d	m	:—	:r	d	:—	:—				
Glo	-	- ry	be		to	God		on	high!						
For		your	Pro	-	- phet	Priest		and	King.						
d	:—	:d	d	:—	:d	d	:s,	:s,	s,	:—	:—				
Till		it	co	-	- - ver	all		the	earth.						
d	:—	:l,	m,	:—	:f,	s,	:—	:f,	m,	:—	:—				

SEE THE CONQUERING HERO COMES.

167.—Key G. M. 108. S.S.C. Handel.

s	:—	|m	:—.f	s	:—	|d	:—	r,m:f .s	|f	:m					
1. See		the		con	-	qu'ring		he	- -	ro					
m	:—	|d	:—.r	m	:—	|d	:—	$t_{\|}$.d:r .m	|r	:d					
d	:—	|—	:$s_{\|}$	d	:—	|$m_{\|}$	:—	$s_{\|}$	:— |	—	:d				
r	:—	|—	:	m.f :s .l		|s	:s	$d^{\|}$	:—	|s	:—				
comes,				Sound			the	trump	-	ets.					
$t_{\|}$	:—	|—	:	d.r :m.f		|m	:m	s	:—	|m	:—				
$s_{\|}$	:—	|—	:	d	:—	|—	:d	m	:—	|d	:—				
f	:m.r	|r	:—.d	d	:—	|—	:	m.r :m.f		|m	:m				
beat			the	drums;				Sports			pre-				
r	:d	|—	:$t_{\|}$	d	:—	|—	:	d.$t_{\|}$:d.r		|d	:d				
$t_{\|}$	:d	|$s_{\|}$	:$s_{\|}$	$d_{\|}$	:—	|—	:	d	:$t_{\|}$	|d	:$l_{\|}$				
r	:m.r	|d	:d	f	:m	|r	:d	$t_{\|}$	:—	|—	:				
pare,			the	lau	-		rels	bring,							
$t_{\|}$	:d .$t_{\|}$	|$l_{\|}$	:$l_{\|}$	r	:d	|$t_{\|}$	:$l_{\|}$	$se_{\|}$	:—	|—	:				
$t_{\|}$	:$se_{\|}$	|$l_{\|}$	:$f_{\|}$	r	:—	|—	:$r_{\|}$	$m_{\|}$	:—	|—	:				
l.se:l .t		|l	:t	D.t. $d^{\|}$f		:—	|$r^{\|}$	:—	m		:r	.$d^{\|}$	|t	:—.$d_{\|}$	
Songs			of	tri	-	umph			to					him	
m	:—	|—	:s	$l_{\|}$r		:—	|t	:—	$d^{\|}$		:t .l		|s	:f	
d.$t_{\|}$	:d .r	|d	:$t_{\|}$	$l_{\|}$r		:—	|s	:—	d		:f		|s	:$s_{\|}$	
f.G.															
$d^{\|}$s	:—	|—	:	s	:—	|m	: .f	s	:—	|d	:—				
sing.				See			the	con	-		qu'ring				
$m^{|}$$t_{|}$	:—	|—	:	m	:—	|d	:—.r	m	:—	|d	:—				
$d_{|}$$s_{|}$	:—	|	:	d	:—	|—	:$s_{\|}$	d	:—	|$m_{\|}$	:—				



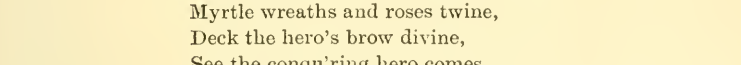


2 See the god-like youth advance,
Breathe the flutes, and lead the dance;
Myrtle wreaths and roses twine,
Deck the hero's brow divine,
See the conqu'ring hero comes,
Sound the trumpets, beat the drums.

ALDIBORONTIPHOSCOPHORNIO.

168.—Key D. 1st time, M. 80; 2nd time M. 120; 3rd time, M. 160.

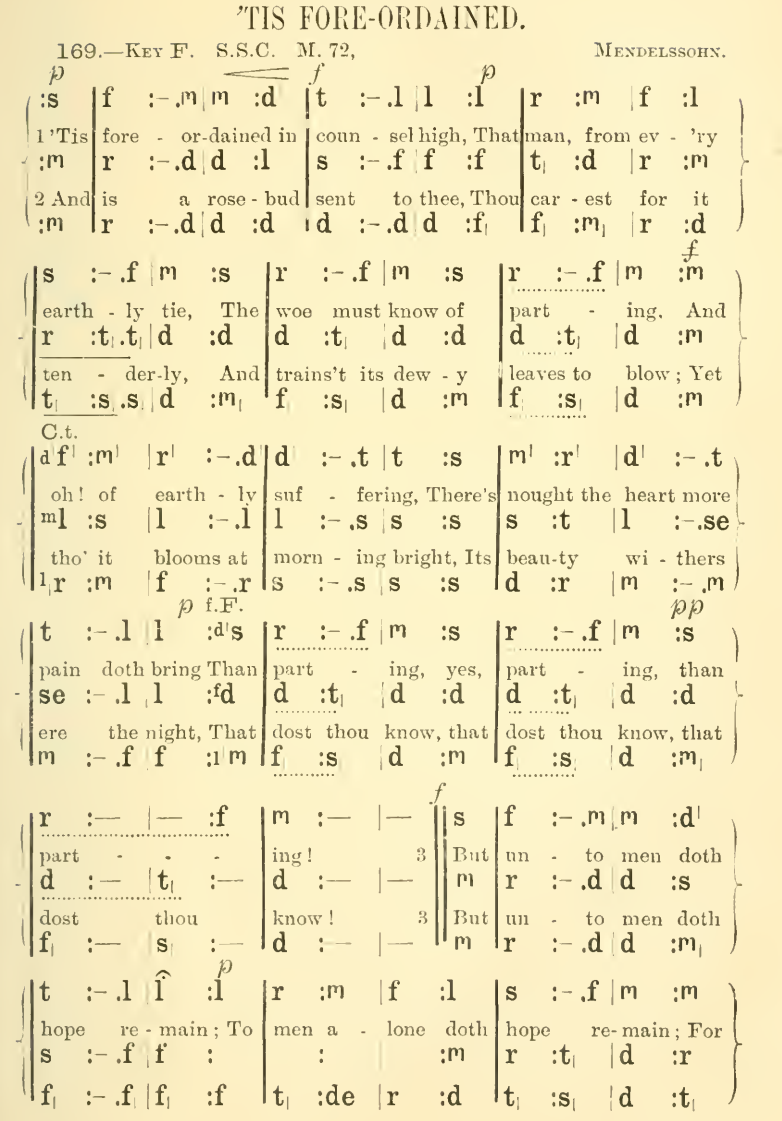
Second Sopranos and Altos. Dr. Callcott.




r :r | r :f | m :— | s : | r :r | r .r :f
down-y couch re - pos - ing, Rig - dum fun-i - dos
t, :t, | t, :r | d :— | m : | t, :t, | t, .t, :r
s, :s, | s, :t, | d :— | d : | s, :s, | s, .s, :s,
m :m | m :s | r :r | r :f | m :— | s :
watching near him, While the Prince is doz - ing.
d :d | d :m | t, :t, | t, :r | d :— | m :
s, :s, | s, :s, | s, :s, | s, :t, | d :— | d :
f
d' :s .s | : | d' :s | : | d' :s | :
Al - di-bo - phos - co - Chro-non -
: | : : | : : | :
ron - ti - phor - nio, ho - ton -
: m :s : m :s : m :s
ff
d' :d | s : | d :d'.d' | t :l | s :f | m :r
tho - lo - gos, Al - di-bo - ron - ti - phos - co - phor - nio,
: | : d :d'.d' | t :l s :f | m :r
: | : d :d .d | t, :l, s :f | m :r
p
d :d' | t :l | s :- .f | m :— | l :l | t :t
Chro-non - ho - ton- tho - lo - gos, Chro-non - ho - ton-
d :d' | t :l s :- .f | m :— f :f | f :f
d :d | t, :l s, :- .f | m :— f :f | s :s
f
D.C.
d' :- .t | d' :— | l :l | t :t | d' :- .t | d :—
tho - lo - gos, Chro-non - ho - ton- tho - lo - gos.
m :- .r | m : f :f | f :f m :- .r | m :
d :- .d | d :— | f :f | s :s | d :- .d | d :—

'TIS FORE-ORDAINED.

169.—Key F. S.S.C. M. 72, MENDELSSOHN.

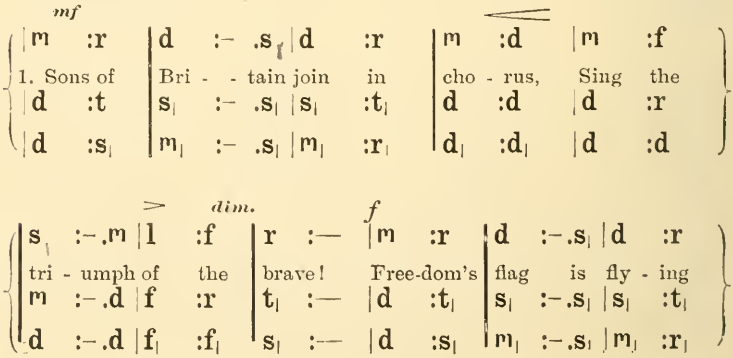


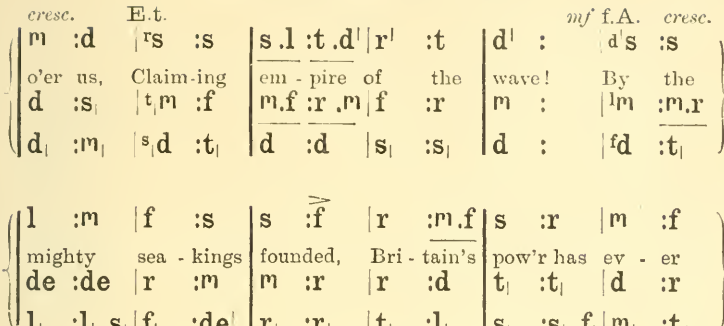


SONS OF BRITAIN, JOIN IN CHORUS.

170.– Key A. *Allegro.* S.S.C.

A. J. Foxwell. B. Klein.





2 From the margin of a fountain,
Thus a little rill is seen,
As it issues from the mountain,
Gliding thro' the meadows green.
But anon its waters quiver
With a new and nobler force,
Till a great and swelling river
Rolls along its giant course!

3 With a high and proud position
'Mid the nations of the earth,
Still may Britain find her mission,
In supporting truth and worth!
Still in friendship firm and steady,
Still with help for all oppressed,
Still for kindness ever ready,
Still with peace and plenty blest!

4 Oh, be British hearts united,
British hands for ever strong,
Every wrong be swiftly righted,
Then shall British rule be long.
If by honor ever shielded,
If unswerving virtue shine,
Britain's power shall still be wielded
By an endless hero-line!

WANDERER ON MOOR AND WILDWOOD.

(Home).

171.—Key C.—*Andante.* S.S.C.

A. J. Foxwell. R. Tschirch.

p

m	:m.,r | d	:m	l	:— | s	:	s :— | s :s
1. "Wand'rer on moor and			wild - -	wood,			Whence com - est
m	:m.,r | d	:m	l	:— | s	:	s :— | f :m
m	:m.,r | d	:m	l	:— | s	:	m :— | r :d

mf Soli. *p*

r	:— |	:s	s	:— | m	:d	m :— | d :l
thou?"		"From	home,		home of		child - hood," And
s	:— |	:f	m	:— | d	:m	s :— | s :f
t,	:— |	:t,	d	:— | m	:d	d :— | m :f

m, *oresc.*

s	:-.s | t .l	:s .f	m	:— | —	:s	s :—	| m :d
sor -	row clouds his		brow.		"From	home,	home of
m	:-.m | s .f	:m .r	d	:— | —	:m	m :—	| d :s
s	:-.s | s,	:l .t	d	:— | —	:d	d :—	| m :m

dim. *p* *ri..e dim.* *pp*

m	:— | d	:l	s	:-.s | s	:s	s :— | — :
child -	hood," And		sor -	row clouds his		brow.	
se	:— | l	:l	s	:-.m | r	:f	m :— | — :
m	:— | l	:f	m	:-.d | t,	:r	d :— | — :

2 "Shepherd on hillside lonely,
Where art thou bound?"
"For home, homeward only,
In home my heart is found."

3 Where, then, is still appearing,
Life's greatest charm?
In home, sweet and cheering,
A shield from every harm.

4 When earthly ties shall sever,
Where is our rest?
In home—home for ever,
With peace eternal blest.

SIXTH STEP.

EXERCISES IN TRANSITION.

Two Removes.

172.—Key A♭ *Bach's* "Blessing and Glory."

B♭. t.m.

| s :r :f | m.r :d .t, :d | ˡs :r :f | m.r :d .t, :d ||

173.—Key C. "Sampson."

d.f. B♭

| : .m | m,m :r'.d' | f' : | ᶠs, :t, .r | f : .r | t, .s, :s .r | m ||

174.—Key F. "Jephtha."

| :s | s :— :f | m :— :r | d :— :t, | l, :— |

G. t.m.

| :l | ˡs :— :f | m :— :r | d :— :t, | l, :— ||

175.—Key D. "Jephtha."

| :r' | r' :— :d' | t :— :l | s :— :f | m :— |

E. t.m.

| :m' | m r' :— :d' | t :— :l | s :— :f | m :— ||

176.—Key C. "Jephtha."

D. t.m.

| t :r'.t :l .s | d'.t :d' : | ᵈᵉt :r'.t :l .s | d'.t :d' : ||

CHROMATIC PHRASES.

177.—Key F.

| d' :t :d | m :re :m | s :fe :s | d' :— :— ||

178.—Key D.

| :d' | t :le :t | r' :t :s | f :m :r | d :— ||

179.—Key E.

| s :fe :f | m :s :t | l :la :s | d' :— :— ||

ISLE OF BEAUTY.

Words by T. Haynes Bayly. Melody by C. S. Whitmore.
Key F. S.S.C. Arranged by J.P.

mez. *cres* *cen* *do.*

m	:–	.r	|r	:d	s	:–	.f	|f	:m						
d	:–	.t,	|t,	:d	m	:–	.r	|r	:d						
Shades		of	ev'n -	ing,	close		not	o'er	us,						
'Tis		the	hour	when	hap -	-	py	fa -	- ces						
When		the	waves	are	round		us	break -	ing,						
d	:–	.s,	|s,	:m,	d	:–	.t,	|t,	:d						

dim *in* *u* *en* *do.*

d'	:–	.s	|t .l	:s .f	m .r	:d .t	|d	:—							
s	:–	.m	|s .f	:m .r	d	:s,	|s,	:—							
Leave		our	lone -	ly	bark	a -	-	while,							
Smile		a -	round	the	ta -	per's		light,							
As		I	pace	the	deck	a -	-	lone,							
m	:–	.d	|s,	:s,	s, .f,	:m, .r,	|m,	:—							

p > *f* *dim.*

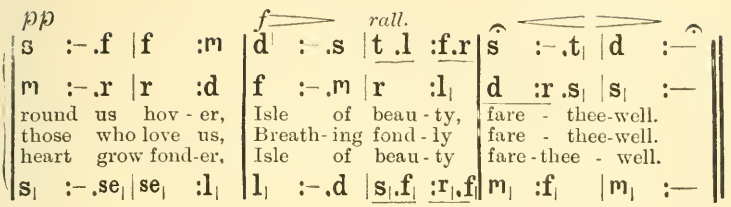
m	:–	.r	|r	:d	s	:–	.f	|f	:m	d'	:–	.s	|t .l	:s .f	
d	:–	.t,	|t,	:d	m	:–	.r	|r	:d	f	:–	.m	|s .f	:m .r	
Morn,	a -	las!	will		not	re -	store	us		Yon -	der	dim	and		
Who	will	fill	our		va -	cant	pla -	ces?		Who	will	sing	our		
And	my	eye	in		vain	is	seek -	ing		Some	green	leaf	to		
s,	:–	.f,	|s,	:m,	s,	:– .se,	|se,	:l,		l,	:–	.d	|d	:l,	

> > >

m .r	:s .,t,	|d	:—	r	:– .d	|t,	:t,	f	:– .m	|m	:r				
d .t,	:s,	|s,	:—	l,	:– .l,	|l,	:se,	r	:– .d	|d	:t,				
dis -	tant	Isle;		Still	my	fan -	cy	can	dis -	cov -	er,				
songs to -		night?		Thro'	the	mist	that	floats	a -	bove	us				
rest	up -	on;		What	would	I	not	give	to	wan -	der				
s,	:s, .,f,	|m,	:—	f,	:– .m,	|m,	:m,	l,	:– .l,	|s,	:s,				

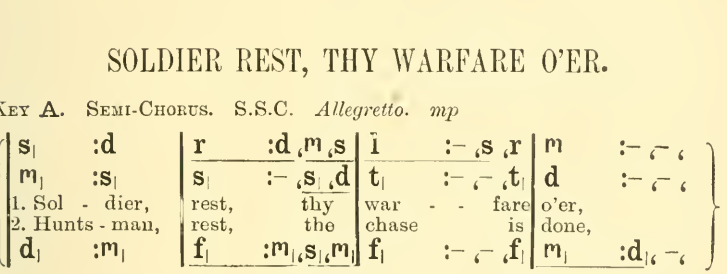
< *rall.* > 𝄐 > *dim.*

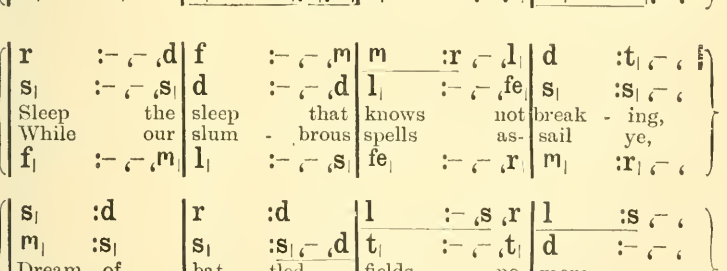
r	:– .r	|m	:m	fe	:– .,s	|s	:– .f	m	:– .r	|r	:d				
t,	:– .r	|d	:d	r	:– .,d	|t,	:—	d	:– .t,	|t,	:d				
Sun -	ny	spots	where	friends	may	dwell;		Dark -	er	sha -	dows				
Faint -	ly	sounds	the	ves -	per	bell,		Like	a	voice	from				
Where	my	old	com-	pan -	ions	dwell;		Absence		makes	the				
s,	:– .t,	|d	:d	t,	:l, .,s,	|s,	:—	s,	:– .f,	|f,	:m,				

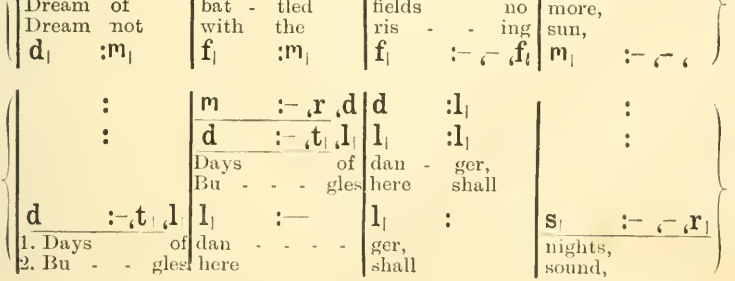


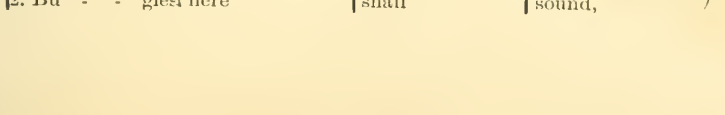
SOLDIER REST, THY WARFARE O'ER.

KEY A. SEMI-CHORUS. S.S.C. *Allegretto.* *mp*










s :- ,r ,f | m :d ,- ,s | s :— | s :
d :t | d :d ,- ,s | s :— | s :
nights of | wak - ing, of | wak - - - - ing,
sound re - - | veil - le, re- | veil - - - - le,
m :s | d :d ,- ,s | s :— | s :
nights of | wak - ing, of | wak - - - - ing,
sound re - - | veil - le, re- | veil - - - - le,
pp
m , ,m :m , ,m | f ,l ,f :m ,- , | m , ,m :m , ,m
d , ,d :d , ,d | r ,f ,r :d ,- , | d , ,d :d , ,d
In our Isle's en- | chant-ed hall, | Hands unseen thy
Sleep, the deer is | in his den, | Sleep, thy hounds are
l , ,l :l , ,l | l ,- ,l :l ,- , | l , ,l :l , ,l
sf
f ,l ,f :m ,- ,m | m ,- ,t :t ,- ,m | f ,- ,f :m ,- ,
r ,f ,r :d ,- ,d | t ,- ,t :t ,- ,t | d ,- ,d :t ,- ,
couch are strew - ing, | Fai - ry sounds of | mu - sic fall,
by thee ly - ing. | Sleep, nor dream in | yon - der glen,
l ,- ,l :l ,- ,l | se ,- ,se :se ,- ,se | l ,- ,l :se ,- ,
sf
m , ,t :t , ,l | m :- ,- ,m | m :m , ,
t , ,t :t , ,d | r :- ,de ,d | t :m , ,
Ev - 'ry sense with | slum - - - - ber | dew - ing,
How thy gal - lant | steed lay | dy - ing,
se , ,se :se , ,l | t :- ,ta ,l | se :m , ,
m ,- ,m :m ,- ,m | m :— | m :—
m ,- ,m :m ,- ,m | m :— | m :—
Ev - 'ry sense with | slum - - - | ber
How thy gal - lant | steed | lay
: | m ,- ,m :m ,- ,m | m :m
1. | Ev - 'ry sense with | slum - ber
2. | How thy gal - lant | steed lay
s :— | s :— | : | :
s :— | s :— | : | :
dew - - | ing. | | dew - - | ing
dy - - | ing. | | dy - - | ing,
s :— | s :— | f :- | r :
dew - - | ing. | dew - - | ing
dy - - | ing. | dy - - | ing,

pp

s, :d	r :d ,m ,s	l :- ,s ,r	
m, , :s, , ,	s, :d , ,	t, , , :t, , ,	
Sol - - dier	rest, thy	war - - fare	
Hunts - man	rest, thy	chase is	
d, , :m, , ,	f, :m, , ,	f, , , :f, , ,	
d, , :d, , ,	d, :d, , ,	d, , , :d, , ,	

m :- , ,	r :- , ,d	f :- , ,m	m :r , ,l,
s, :- , ,	s, :- , ,s,	d :- , ,d	d :l, , ,l,
o'er,	Dream of	fight - ing	fields no
done,	Think not	of the	ris - ing
m, :d, , ,	f, :- , ,m,	l, :- , ,s,	s, :fe,
d, :- , , ,			

cresc.

d :t, , ,	s, :d	r :d	l :- ,s ,r
s, :- , ,	s, :s,	s, :s, , ,d	t, :- , ,t,
more,	Sleep the	sleep that	knows not
sun,	For at	dawn - ing	to as-
f, :—	m, :m,	f, :m,	f, :- , ,f,

f *p*

l :s , ,r	s :- ,fe ,f	m :- , ,l	l :s , ,r
d :d , ,	d :- , ,d	d :- , ,m	r :- , ,r
break - ing,	Morn of	toil nor	night of
sail ye,	Here no	bu - gles	sound re-
m, :m, , ,r	ta, — :- ,l ,la,	s, :- , ,d	t, :- , ,t,

ff *p*

f :m , ,r	s ,fe ,f :m , ,l	l :s , ,r	f :—
d :d , ,	d, , ,d :d , ,d	t, :- , ,t,	d :—
wak - ing,	Morn of toil nor	night of	wak - - -
veil - le,	Here no bu-gles	sound re-	veil - - -
l, :l, , ,	ta, ,l, ,la, :s, , ,s,	f, :- , ,s,	l, :—

𝄐 D.C.

m :—	d :—	— :—	— :
— :—	s, :—	— :—	— :
. - -	ing.		
- - -	le.		
s, :—	m, :—	— :—	— :

LET THE LUSTY SHOUT.

KEY C. *With fire.* M. 92.

JOHN GUARD. F. ABT.

f

:m .,s | d' :d' | d' :m .,s | d' :d' | d' :s.,d'

1. Let the lus - ty shout, As we sing it out, All our

:d .,m | s :l | s :d .,m | s :l | s :m .,m

2. In the tales and rhymes Of the old - en times, We have

:d .,d | m :f | m :d .,d | m :f | m :d .,d

3. As our fa - thers stood, Where they shed their blood, Will we

m' :- .r' | d' :r' | m' :— | :m.,s | d' :d' | d' :m.,s

heart's re - solve de - clare, Here in arms we stand to de-

s :- .s | l :t | d' :— | :d.,m | s :l | s :d.,m

heard how Eng-land rose, Still in- creasing might, Tho' in

s :- .s | s :s | d :— | :d.,d | m :f | m :d.,d

stand with pur - pose high; Still the land to keep Where their

d' :d' | d' d' .,m' | r' :- .r' | r' :- .fe | s :— | :s .,s

fend our land, Let the foe as-sault who dare; Tho' con-

s :l | s :m.,d' | t :- .t | l :r.d | t :— | :s .,s

vengeful spite, Ever vex'd by rest - less foes: By God's

m :f | m :d.,d | s :- .s | fe :r | s :— | :

ash - es sleep, Or in arms for Eng - land die.

r' :de' | r' :re' | m' :— | :s.,s | r' :de' | r' :re'

fed - 'rate ar - mies swarm, Undis- may'd our ranks we

t :le | t :t | d' :— | :s.,s | t :le | t :t

mer - cy and His pow'r Prosper'd still in dark-en'd

: | :s.,s | d :m | s :m.,d | s :— | :s .,s

3. And may God our shores de - fend, And His

ff

m	:—	|	:d.,d	d	:d	r	:m	f	:—	| l	:—.r			
form,		Tho' con-		fed - 'rate		ar - mies		swarm,		Un - dis-					
d	:—	|	:d.,d	d	:d	t	:ta	l	:—	| f	:—.f			
hour,		By God's		mer - cy		and His		pow'r,		Pros - per'd					
pros-p'ring		bless-ing		send!		shores de-		fend,		And His					
d	:m	s	:m	d	:—	|	:d	f	:—	| f	:—.f			
							we	form,		Un - - dis-					
							His	pow'r,		Pros - per'd					
							de -	fend,		And His					

d	:s	m	:—.r	d	:—	|									
may'd our		ranks	we	form.											
m	:m	s	:—.f	m	:—	|									
still in		dark - en'd		hour.											
pros-p'ring		bless - ing		send!											
s	:s	s	:—.s	d	:—	|									
may'd our		ranks	we	form.											
still in		dark - en'd		hour.											
pros - p'ring		bless - ing		send.											

HAIL TO THE LAND.

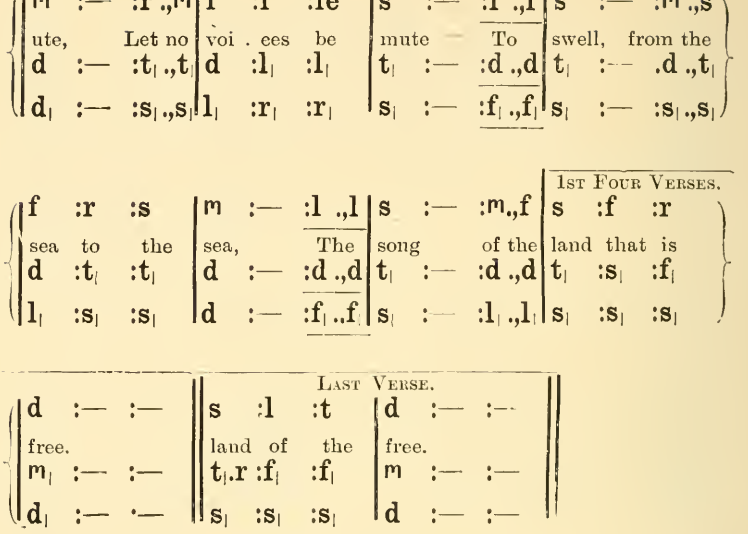
(Canadian National Song.)

Key A.

Dr. Harper. Alex. T. Cringan.

d	:—	:s,.s	d	:—	:d.,d	r	:r	:r	m	:d	:— .				
Hail		to the	land		of our	fath - ers,		God	bless it!						
m	:—	:m.,m	s	:—	:s.,s	t	:t	:t	d	:m	:— .				
d	:—	:d.,d	m	:—	:m.,m	s	:s	:s	d	:d	:— .				

m	:—	:d.,t	d	:l	:r	s	:—	:s.,s	d	:d	:r				
Hail		to the	land	of	the	free,		As it's	flag	we	sal -				
s	:—	:s.,s	m	:f	:fe	s	:—	:s.,s	d	:d	:t				
d	:—	:m.,r	d	:d	:d	t	:—	:s.,s	d	:d	:s				



Hail to the blending of races!
God bless it!
Hail to the nation new-born!
Let the Saxon and Celt, with a triumph heart-felt,
The hopes of our nation adorn,—
The strength of a nation new-born.

Hail to our lakes, streams and woodlands!
Let's love them!
Hail to the land east and west!
Let no faction-stealth detract from the wealth
Of our faith in the land that is blest,
Our faith in the land of the west.

For God and their country, our fathers
Fought bravely!
For God and our country shall we
Defend what is right, repressing the might,
And the pride that oppresses the free,
That threatens the land of the free.

Then hail to the land of our fathers!
God bless it!
Hail to the land of the free!
As its flag we salute, let no voices be mute,
To swell, from the sea to the sea,
The song of the land of the free.

D♭	A♭	E♭	B♭	F	C		C	G	D	A	E	B
t	m	l	r	s	d	c^2	d	f				
					t	b^1	t	m	r	s	d	
l	r	s	d	f								t
			t	m	l	a^1	l	r	s	d	f	
s	d	f								t	m	l
	t	m	l	r	s	g^1	s	d	f			
f								t	m	l	r	s
m	l	r	s	d	f	F^1	f					
				t	m	E^1	m	l	r	s	d	f
r	s	d	f								t	m
		t	m	l	r	D^1	r	s	d	f		
d	f								t	m	l	r
t	m	l	r	s	d	C^1	d	f				
					t	B	t	m	l	r	s	d
l	r	s	d	f								t
			t	m	l	A	l	r	s	d	f	
s	d	f								t	m	l
	t	m	l	r	s	G	s	d	f			
f								t	m	l	r	s
m	l	r	s	d	f	*F*	f					
				t	m	*E*	m	l	r	s	d	f
r	s	d	f								t	m
		t	m	l	r	*D*	r	s	d	f		
d	f								t	m	l	r
t	m	l	r	s	d	*C*	d	f				
					t	*B*	t	m	l	r	s	d
l	r	s	d	f								t
			t	m	l	A_1	l	r	s	d	f	
s	d	f								t	m	l
	t	m	l	r	s	G_1	s	d	f			
f								t	m	l	r	s
m	l	r	s	d	f	F_1	f					
				t	m	E_1	m	l	r	s	d	f
r	s	d	f								t	m
		t	m	l	r	D_1	r	s	d	f		
d	f								t	m	l	r
t	m	l	r	s	d	C_1	d	f				
					t	B_2	t	m	l	r	s	d
l	r	s	d	f								t
			t	m	l	A_2	l	r	s	d	f	
s	d	f								t	m	l
	t	m	l	r	s	G_2	s	d	f			
f								t	m	l	r	s
m	l	r	s	d	f	F_2	f					

ELEMENTARY RHYTHMS.

For pupils preparing for Elementary Certificate.

1.—Key E. M. 100. *Bayly*, "In happier hours."

d :d .r :m.f | s :— :l | s :f .m :f .s | m :d :d

d :d .r :m.f | s :s :l | s :f .m :f .s | m :— :—

-AATAI.

2.—Key G. M. 100. *Hymn-tune*, "Wainwright."

:s, | d :— :t, | l, :t, :d | r.m :f .m :r .d | d :t, :r

s :- .f :m | l, .r :d :t, | d :— :— | — : ||

3.—Key E. M. 100. *Hymn-tune*, "Simeon."

s :s .f | m :- .f | m :r | d :- .d

f :- .m | l :- .s | t, :d | r :- .r

m :r .d | f :m .r | s :l | s :- .s

s :- .l | s .f :m .f | m :r | d :— ||

(The pupils to take each part alternately).

4.—Key D. M. 100. *J. R. Thomas*, "Picnic."

m .f :r .m | d :s | m .f :r .m | d :s

d :d | d :t, | d :d | d :t,

s .f :m .f | s :d' | l .s :f .m | r :—

d :d | m :d | t, :d | s, :—

:s | :s | :s | :s

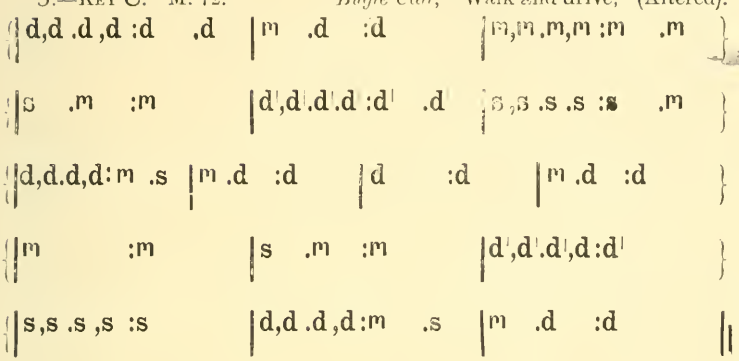
r : | m : | r : | m :

f .s :l .t | d' :m | r :s | d :—

f :r | m :d | d :t, | d :— ||

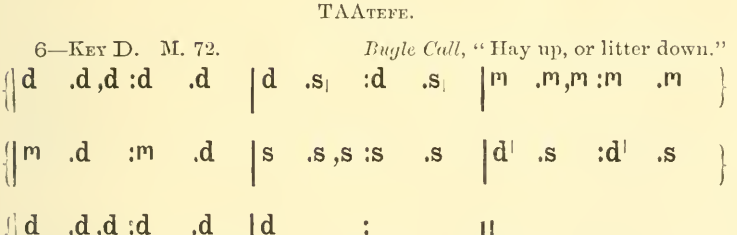
TAFATEFE.

5.—KEY C. M. 72. *Bugle Call*, "Walk and drive," (Altered).



TAATEFE.

6—KEY D. M. 72. *Bugle Call*, "Hay up, or litter down."



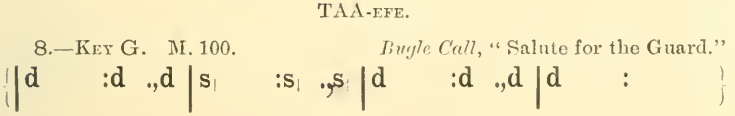
TAFATAI.

7.—KEY F. M. 100. *Bugle Call*, "Defaulters."



TAA-EFE.

8.—KEY G. M. 100. *Bugle Call*, "Salute for the Guard."



9—Key C. M. 100. *Bugle Call*, "Officers."

{ :s .,s | d' :s .,s :s .,s | m :s :s | d' :s .,s :s .,s | s :— }

{ :s | d' :s .,s :s .,s | m :s :m | d :d .d :d.d | d :— }

10.—Key F. M. 100. *Bugle Call*, "Orders."

{ :s, .,s, | d :— | m :s, .,s, | d :— | m :s, .,s, }

{ | d :s,.,s, | m :s,.,s, | d :— | m :s, | d.,s, :m.,s, | d.,s, :m.,s }

{ | d.,s, :m .,s, | d :m | s :— | — :m .d | s, :- .d | m ‖

11.—Key C. M. 100. *Hymn-tune*, "Truro."

{ | d :m.f | s :-.s | l :t | d' :-.s | d' :s | f.m :r.d | f :m | r : ‖

12—Key F. M. 100 *Bugle Call*, "General Salute."

{ :s, | d :d .,d | d .m :s .m | d :d .,d | d :s, .,d }

{ | m :d.,m | s :m.,d | s, :s,.,s, | s, :s, | d :d.,d | d .m :s .m }

{ | d :d .,d | d :s, .,d | m :d.,m | s :s, | d :d .,d | d ‖

-AAefe.

13.—Key F. M. 100. *Bugle Call*, "Assembly."

{ | s :— | -.,m :d .s | d :— | -.,s, :d.s | d.,s, :d .s, | d.,s, :d .s, }

{ | d :m | — :— | s :— | -.,m :d .s | d :— | — :— ‖

14.—Key F. M. 100. *Hymn-tune*, "Serenity."

{ :d | t, .,d :r :s | s :— :fe | s :— :d .,t, }

{ | l, :- .t, :d .r | m :— :r | d :— |

15.—Key D. M. 100. *Hymn-tune*, "Arlington."

:d |m.,m:m :r |d.,d:d :r |m.s :f :m |m :r

:f |m.,m:m :l |s .,s:s :d' |r.f :m :r |d :— ||

16.—Key F. M. 100. *Barnett*, "Hark! sweet echo."

|s :- .m:f .l |s.,m:d .d :d |l :- .s :f .m |r.,t|:s|.s :s| ||

17.—Key F. M. 72. *Mazzinghi*, "Tom Starboard."

:s |m.,f :r.,m :d.s| |d : :r |m.,f :s.,m :l,s.f,m |r :

:s |m.,f :r.,m :d.s| |l| : :t| |d .r :m.s,f:m .r |d : ||

18.—Key F. M. 72. "Home, sweet Home."

|d |m .,f :f .,s |s .,m :m |f .,m :f .r |m :- .d,d

|m .,f :f .,s |s :m .s |f .,m :f .r |d ||

19.—Key C. M. 60. *J. R. Thomas*, "Picnic."

|s,f .m,f :s .l |s .m' :d' |r' .,d' :t,l .s,f

|m : |s,f .m,f :s .l |s .m' :d'

|t .d',t :l .t,l |s : ||

20.—Key F. M. 100. *Hymn-tune*, "Prestwich."

:s.f |m :— :r .m |f :— :m |m :r :d |d :t| :t|

|d :-.r :m |m.r :d :t| |d :— :— | : ||

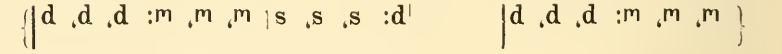
INTERMEDIATE RHYTHMS.

FOR PUPILS PREPARING FOR THE INTERMEDIATE CERTIFICATE.

For the TIME EXERCISE OF THE INTERMEDIATE CERTIFICATE (Requirement 2).—Sing on one tone to *laa*, or any other syllable, in perfectly correct time, any two of these Rhythms taken by lot. Two attempts allowed. The pupil may Taatai each Exercise in place of the first attempt.

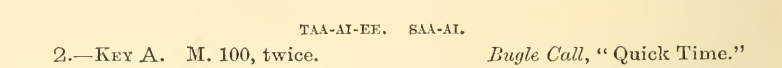
TAATAITEE.

1.—KEY C. M. 100. *Bugle Call*, "Charge."

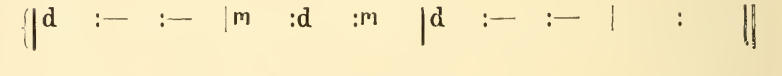


TAA-AI-EE. SAA-AI.

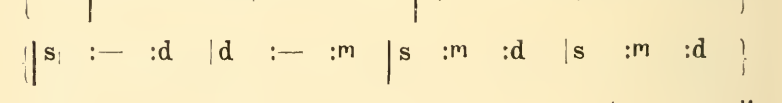
2.—KEY A. M. 100, twice. *Bugle Call*, "Quick Time."



3.—KEY F. M. 100, twice. *Bugle Call*, "Men's Dinner."



4.—KEY F. M. 100. *Bishop*, "The land of my birth."



5.—Key D. M. 100. *Bishop*, "Bid me discourse."

d	:—	m	:-.f	s	:—	—	:—
Bid		me	dis-	course,			
d'	:—	t.,d'	:l .,t	s .,l	:f .,s	m	:—
I		will	en -	chant	thine	ear,	
m	:—	m,r,d	:f,m,r	s	:—	l	:—
Or		like	a	fair	-	y	
m	:-.f	r .d	:r .m	d	:—		
trip		up - on	the	green.			

6.—Key C. M. 100. *Eisenhofer*, "Now the moonbeam's lustre."

m	:- .r	d	:d	s	:- .f	m	:
Songs	and	cheer -	ful	voi	-	ces,	
s .,fe	:s .,fe	s .,fe	:s .,se	l,se,l	:d',l,f	d	:
Songs	and	cheer -	ful	voi	.	ces.	
l .,se	:l .,se	l .d'	:t .l	s	:—		:
Ech -	o	here	shall	call.			

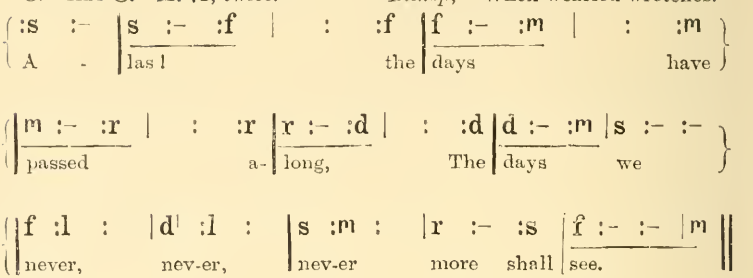
TAA-EFETEE.

7.—Key C. M. 72, twice. *Sir J. Stevenson*, "Fisherman's Glee."

s	:—	:—	—	:—	:—	s	:—
Kind						na	-
s	:l	:t	d'	:- .r'	:m'	s	:—
ture's boon		with	joy	we re	- ceive,	Sing	
s	:-.fe	:s	d'	:-.t	:d'	m'	:-.re'
mer	- ri -	ly,	mer	- ri -	ly,	mer	- ri -
:m'	s	:-.fe	:s	d'	:t	:d'	m'
ly O!	Sing	mer	- ri -	ly,	mer -	ri - ly,	mer
:-.re'	:m'	d'	:—	:d'.d	r'	:—	:r'
- ri -	ly	O!	With a	mer	-	ry	pull
t	:—	:t	d'	:	:	:	:
we	row.						

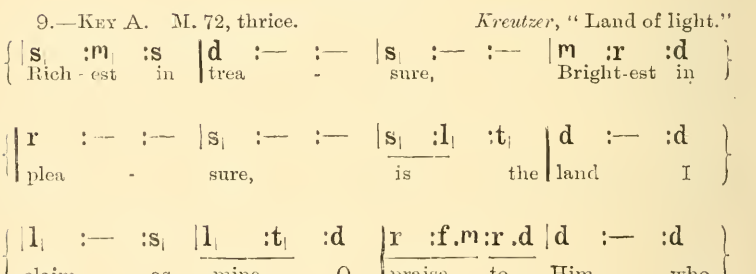
TAA-AITEE TAATAISEE.

8.—Key C. M. 72, twice. *Bishop*, "When wearied wretches."



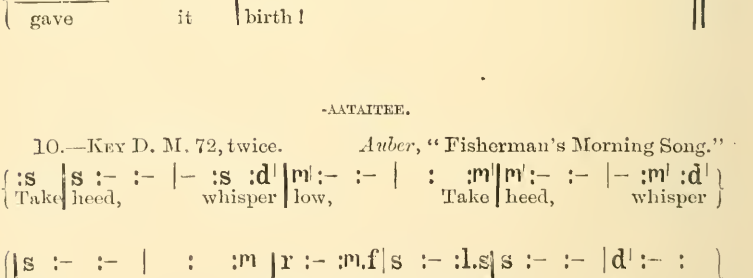
TAATEFETIFI.

9.—Key A. M. 72, thrice. *Kreutzer*, "Land of light."



-AATAITEE.

10.—Key D. M. 72, twice. *Auber*, "Fisherman's Morning Song."



d' :t	:l	l :s	:f	m :-	:-	- :-	:m	r :-	:m.f	s :-	:l.s
soon,	we'll	soon	en-	snare,			The	prey	we seek,		we'll

s :-	:-	d' :-	:-	d' :-	:s	s :f	:r	d :-	:-	-	:-
soon,		we'll		soon,	we'll	soon	en-	snare.			

11.—Key D. M. 144, six times. *Braham.* "Rest, weary traveller."

r :—	:—	- :d	:r	m :—	:—	d	:—	:—
Wan	-	-	der	no		more,		

r.,m :f.,s :l.,s	t.,l	:s.,f	:m.,r	m	:s	:d'	l	:f	:r
wan	-	-	-	-	-	-	-	-	der,

d :—	:—	r :—	:m	d :—	:	:	:
wan	-	der	no	more.			

TAATAI-AA.

12.—Key E. M. 120. "Men of Harlech."

d :-	.,t	l :-	.,t	d	:r	m	:l
For	the	li -	ber-	ty	of	Gwa	- lia,

s .m :—	r :-	.,m	d :—	:—	:
Onward,	Har	- lech	men.		

13.—Key A. M. 144. *Parry,* "Adieu to the cottage."

:s,	d :—	:r.m	r.d :—	:s,	l :—	:t.d	d :—
A -	dieu	to the	village,	a -	dieu	to the	cot,

:r	m :-.r	:d	r.s :—	:d	t :-.d	:l	s, :—
And	shall	I then	never	re -	vis	- it the	spot?

TAFA-AI.

14.—Key C. M. 72. *Haigh,* "Spare my love."

d .,r	:m .d	l.,d.-	:s,	d .,d	:r .d	m .d	:s
Spare my love, ye		winds that blow,		Plashy sheets and		beating rain,	

r .,t,	:s, .s,	d,m.-	:s	m .,r	:r .m	r .,d	:d
Spare my	love, thou	feathery	snow,	Drifting	o'er the	fro - zen	plain.

15.—Key F. M. 60. "She never blamed him."

m	:m,r.-	m .f	:fe,s.-	r .,r	:r .d	r .m	:r .d
She	never	blam'd him, never,		But received him		when he came,	

m .,m	:m .r	m .f	:fe,s.-	r .,r	:r .d	r .m	:r .d
With a welcome		kind as	ev-er,	And she tried to		look the same.	

SAA.

16—Key D. M. 96. *Shield*, "The heaving of the lead."

:d .,r	m	:m	r	:f .,r	d	:t,	d	: .s,	d.r	:m.f	s
Now	to	her	berth the		ship	draws nigh—	We		short-en	sail—	

: .s	l.t	:d .l	s	: .s	d'	:- .t	l	: .s	s.f	:m.r	d
She	feels	the tide—	"Stand		clear		the ca -	ble"	is	the	cry.

17.—Key F. M. 60. *Bishop*, "O no, we never mention her."

: .s	d	.,t,	:d .,r .-		m	.,m	:s	.m			
O	no,	we	never		men	- tion	her,	Her			

r .,d	:r .,m .-	d	:	.s	s	.,t,	:t,	.r			
name is	never	heard.		From	sport	to	sport	they			

r .,d .-	:d	.,l,	s, .,d .-		:d	.r .,m	d				
hurry	me,	To	banish		my	re -	gret.				

18.—Key A. M. 80, *Braham*, "Beneath the willow tree."

: .s,	d .,d	:d	:-	.r	m .,d	:d	:	.l,			
O!	take me	to		your	arms, my love.			She			

s, .,m,	:d	: .m,	r,	:	:	.l,	s, .,m,	:f,	:-	.r,	
will not list		to	me,			Be-	neath the wil		-	low	

| d | : | : | s,m.– : | :d,s .– | m,d.– : | : .l |)
| tree, | | | willow, | willow, | willow, | | Be- |

| s | .,d | :m | :– | .t | d | :— | : | ‖
| neath | the | wil | | low | tree. | | | |

SAI.

19.—Key C. M. 80. *J. R. Thomas*, "Homeward Bound."

| d' | :s | m | :s .s | s | :— .f |)
| Home - | ward, | Home - | ward, The | sun | is | |

| m .s | : | r' .s | :s .,f | m | : |)
| drop-ping, | | dropping | in the | sea. | | |

| .d' | :l . | .d' | :s .s | s .t | :r' .f |)
| Good | night, | good | night, he | says to | you and | |

| m | : .d' | l . | : .d' | s . | : .s |)
| me; | Good | night, | good | night, | he | |

| s .d' | :d' .t | d' | : .d | ta | :— .ta |)
| says to | you and | me. | We're | home - - - | ward | |

| l | :— .l | t | : .t | d' | : | ‖
| bound. | we're | home - - - | ward | bound. | | |

20.—Key C. M. 88. *J. R. Thomas*, "Lily bells and roses."

| .m | :m .f | s | :— .s | :l .s | d' | :— | :d' |)
| Where | li-ly- | bells | in | beau-ty | grow, | | My | |

| t' .f | :l | :f | m | : — .m | :m .f | fe | :s | :l .s |)
| home, my | home | shall | be, | Go | search the | wild - | wood | high and | |

| d' | :— | :d' | t' .d' | :l | :— .t | s | :— . |)
| low, | | What | sight so | fair | to | see? | | |

MINOR MODE PHRASES.

SELECTED FROM WELL-KNOWN COMPOSERS.

For the latter half of the 5th requirement of the Intermediate Certificate, any one of Nos. 11 to 22, taken by lot, must be Sol-faad in correct tune and time. Two attempts allowed. The key may be changed when necessary.

1.—KEY G. *L* is *E*. *Sir. H. Bishop*, "Tis when to sleep."

l, :l,.t,	d :r	m :f	t, :m	l.l :d	r :m	l, :—	:l,
Still as undaunted		on we stray, Thro'		many a	tan-gled	brake,	We

m :-.r	d.r :d.t	l, :d	t, :m,	l, :t,	d :r	m :—	— :—
pause to mark the		si-lent way, The		cautious trav'llers		take.	

2.—KEY B♭. *L* is *G*. *Mendelssohn*, "Turkish Drinking Song."

l, :m, .,m,	l, :m,	t, :m,	t, :m, .,m,
Bump not the flask,	thou	churl-ish	clown, On the

d :l, .,t,	d :l, .,d	m :—	d :
board as	tho' you would	break	it!

3.—KEY A. *L* is *F*♯. *W. Boyd*, Part-Song.

:m .r	d :l,	t, :m,	l, :— .t,	d :d
At	Christ-mas - time	when	frost is	out, The

r :r	f :f	m :—	— :m,	l, :— .t,	d :r
year is	grow-ing	old,	But	sure - ly,	soon as

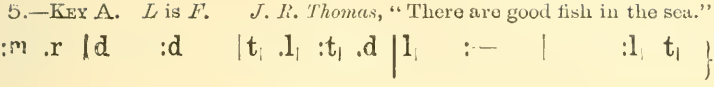
m :f	m :r	d :t, .l,	t, :se,	l, :—	—
A - pril comes, 'Twill	wake and	bloom a -	gain.		

4.—KEY C. *L* is *A*. *Welsh Air*, "The Dawn of Day."

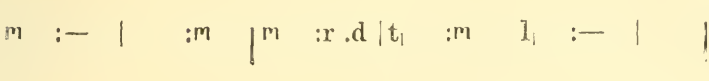
:l	l :m	m :d'	d' :—	t :t	l :d'	t :l	l :—	se
Sweet	Spring a-gain re		turn-ing, Makes		ev-'ry bo-som		glad.	

:l	m :f	r :m	d :r	t, :-.d	l :l	d.t :l.se	l :—	—
The	birds are singing		from each spray 'Tis		I a-lone am		sad.	

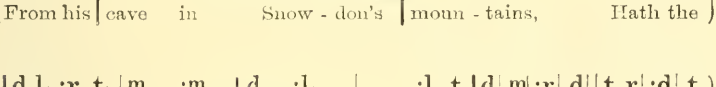
5.—Key A. *L* is *F*. *J. R. Thomas*, "There are good fish in the sea."



6.—Key D♭ *L* is *B♭* *Welsh Air*, "Of noble race was Shenkin."



7.—Key C. *L* is *A*. *H. Lahee*, Part Song.



8.—Key A. *L* is *F♯*. *C. G. Allen*, Part Song.

:m | d :— | t | :l | t :— | m | :m | m :— | r :d | t :— | —
The | sad leaves are | dy - ing, the | sweet birds have | flown,

:m | l :— | t | :d | t :se | m | :m | d :— | r :d | t :— | —
O'er | ev - 'ry fair | blos - som once | bloom - ing and | bright,

:t | m :— | r :d | r :— | d :l | m :— | l :se | l :— | —
The | frost spir - it | lays her cold | fin - gers to- | night.

9.—Key B♭. *Handel*, "Judas."

:d.r | m :se | l :t.d | r :d.t | d :r.m | f :m.r
Where war - like | Ju - - - das | wields his

m :r.d | t :l | m :— | —
right eous | sword.

10.—Key F. *L* is *D*. *J. R. Thomas*, "The Owl."

:m | l :m.,m | d :m.,m | t :m | l :.,t | d :d.,r | m :m
Mourn | not for the owl, nor his | gloomy plight; The | owl hath his share of

l :— | :m | m :t.,d | l :m.,m | m :t.,d | l :t
good; | Nor | lonely the bird, nor his | ghast-ly mate, They're

d :m.,m | l :— .r | m :— | :se | l :s .s | f :m.m
each un-to each | a pride, | Thrice | fonder, perhaps, since a

r :d | f :—.m | l :f .r | m :m | l :— | ‖
strange, dark fate | Has rent them from all be- | side.

11.—Key B♭. *L* is *G*. *Henry Smart*, "Good night, thou glorious sun."

:m | m :—.m | ba :se | l :l | t :t | d :m | r :l | d :— | t | ‖
Veil'd by | thy cloak of | crimson gold, Thy | day's high duty | done.

12.—Key C. *L* is *A*. *P. La Trobe*, "Hereford."

:l | se :l | se :m | m :re | m :m | ba :se | l :t | d' :t | l ||
On | thee a - | lone our | spirits stay, While | held in | life's un- | e - ven way.

13.—Key D. *L* is *B*. *Handel*, "Jephtha."

:m | l :m | ba :se | l :— | :t | d' :se | l :t |
Or | heav'n, earth, seas, and | sky, | In | one con - fu - sion

d' | :— | :f | m :r | d :t | l | :— | — ||
lie, | Ere | in a | daughter's blood.

14.—Key D. *L* is *B*. *Henry Smart*, "The Lady of the Lea."

m :m | ba :se | l :t | d' :— | d :d | r :.d | d :— | — :— ||
Cold within the | grave lies she, | Sleeping peaceful | ly.

15.—Key D. *L* is *B*. *Leveridge*, "Black-eyed Susan."

.m :l .t | d' :t .l :se .l | m :— .f :m .r |
All in the | downs the | fleet was | moor'd, The streamers

d :t | .l | :d .r | m :- .d :m .ba | se :m .m :l .t |
wav - - | ing in the | wind, Does my sweet | William, Does my sweet

d' :m | : | m .l :d' .t :l .se | l :— ||
Wil - liam | Sail a-mong your | crew?

16.—Key C. *L* is *A*. *Henry Smart*, "Now May is here."

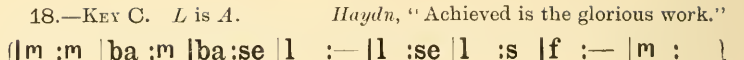
:l .se | l :t | se.ba :se .l | t :se | m :l .se |

l :se | t :m | d' :— | — ||

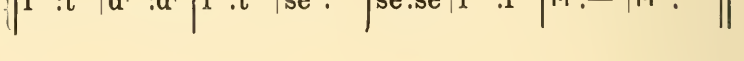
17.—Key A. *L* is *F♯*. *Henry Smart*, "Now May is here."

:l | m :— | t | :se | m :— | — :m | ba :se | l :t | d :— | — ||

18.—Key C. *L* is *A*. *Haydn*, "Achieved is the glorious work."



19.—Key C. *L* is *A*. *Handel*, "Esther."



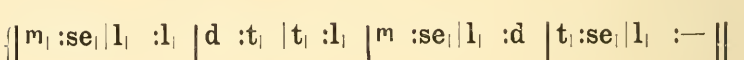
20.—Key B♭. *L* is *G*. *J. L. Hatton*, "Jack Frost."



21.—Key C. *L* is *A*. *G. A. Macfarren*, "The three Fishers."



22.—Key E♭. *L* is *C*. *Handel*, "Israel in Egypt."



EXAMINATION

FOR THE

ELEMENTARY CERTIFICATE

OF THE

TONIC SOL-FA COLLEGE.

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1. Bring on separate slips of paper the names of six tunes, and Sol-fa from memory, while pointing it on the Modulator, one of these tunes chosen by lot.

2. Sing on one tone to *laa*, or any other syllable, in perfectly correct time, any two of the "Elementary Rhythms," from Nos. 7 to 26, (or Nos. 1 to 20, page 94, in this book), taken by lot. Two attempts allowed. The pupil may Taatai each exercise in place of the first attempt.

3. Sol-fa from the Examiner's pointing on the Modulator, a voluntary moving at the rate of M. 60, containing transition of one remove.

4. Pitch the key-note by means of a given C, Sol-fa not more than three times, and afterwards sing to words, or to the syllable *laa*, any "part" in a psalm or hymn-tune in the Tonic Sol-fa notation, not seen before, but not necessarily containing any passages of transition, or of the minor mode, or any division of time less than a full pulse.

5. The tones of a Doh chord being given by the examiner, tell, by ear, the Sol-fa names of any three tones of the scale he may sing to *laa*, or play upon some instrument. [Two attempts allowed, a different exercise being given in the second case].

Those who pass this examination will be furnished with a Voucher by the Examiner, which should be immediately sent to the Secretary, with the fee of 15 cents. The Certificate will then be forwarded to the Examiner, who will sign it and hand it to the student on his application for it.

ALEX. T. CRINGAN,
Secretary.

REQUIREMENTS

OF THE

INTERMEDIATE CERTIFICATE.

EXAMINERS.—*Those who are Shareholders of the Tonic Sol-fa College, and have beeen duly proposed and accepted, with others who were recognised as Examiners previous to October 1st, 1880.*

Before the examination is commenced the student must satisfy the Examiner that he has obtained the Elementary Certificate.

1. Bring on separate slips of paper the names of twelve tunes, and Sol-fa from memory, while pointing it on the Modulator, one of these tunes chosen by lot.

2. Sing on one tone to *laa*, or any other syllable, in perfectly correct time, any two of the "Intermediate Rhythms" taken by lot. Two attempts allowed. The pupil may Taatai each exercise in place of the first attempt.

3. Sing to *laa* from the Examiner's pointing on the Modulator a Voluntary containing transitions of one remove; and also Sol-fa from the Examiner's pointing on the Modulator a Voluntary containing easy transitions of two or three removes and phrases in the Minor mode.

4. Sol-fa at first sight, and afterwards sing to words, or to *laa*, from the Tonic Sol-fa notation any tunes or parts of tunes the Examiner may select, containing transitions of the first remove.

5. Sol-fa in correct time and tune any one of Nos. 11 to 22 of the "Minor Mode Phrases," taken by lot. Two attempts allowed.

6. Write down from ear the Sol-fa notes of any two simple phrases of four and six tones respectively, or a single chant, not already known, the Examiner giving the key-tone, and singing the tune to *laa*, or playing on an instrument, but not more than three times.

7. Sol-fa at first sight, and afterwards sing to words, or to the syllable *laa*, any part in a psalm or hymn-tune from the Staff Notation, equal in difficulty to the Sol-fa sight test in the Elementary Certificate.

NOTE.—The seventh requirement is optional, but if it is complied with, the words "Passed in Staff Notation also," will be added to the Certificate.

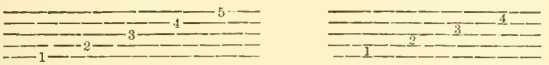
Those who pass this examination will be furnished with a Voucher by the Examiner, which should be immediately sent to the Secretary with the fee of 30c, The Certificate will then be forwarded to the Examiner who will sign it, and hand it to the student on his application for it.

ALEX. T. CRINGAN,
Secretary for Canada,
TORONTO.

STAFF NOTATION.

FIRST STEP.

The *Staff* is composed of five lines and four spaces. The lines and spaces are numbered from the bottom upwards, thus—



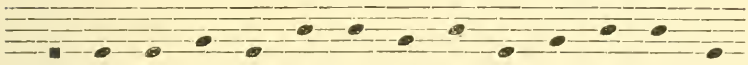
Rule I.—If Doh be on a line, Me and Soh are on the first and second lines above; if Doh be in a space, Me and Soh are in the first and second spaces above, *i.e.* Doh, Me and Soh are *similarly* placed.

Name the syllables in the following exercises, and then Sol-fa in tune.

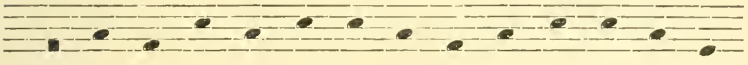
Note.—The square note shows the position of Doh.

EXERCISES IN TUNE.

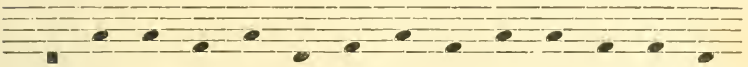
Ex. 1.



Ex. 2.



Ex. 3.



Ex. 4.



Ex. 5.

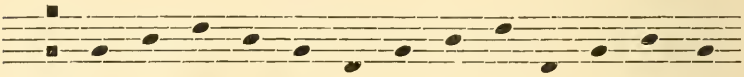


Rule II.—Octaves are *dis-similarly* placed. If Doh be on a line, its octave must be in a space. If in a space, its octave must be on a line.

Ex. 6.



Ex. 7.

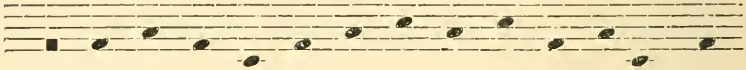


Ex. 8.

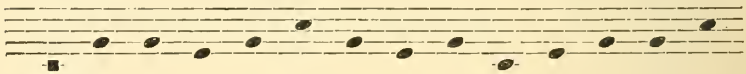


Short lines drawn above or below the staff are called *ledger lines.*

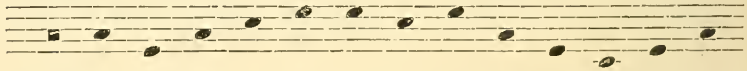
Ex. 9.



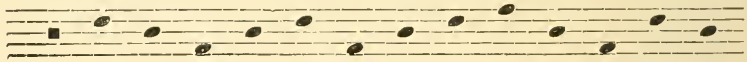
Ex. 10.



Ex. 11.



Ex. 12.



TIME.

In the Staff Notation time is represented by the shape of the note. The following are the notes most generally used. The pupil must be careful, however, not to confuse the terms *note* and *pulse*, as a half-note is never a half-pulse.

Breeve.	Whole Note.	1/2 Note.	1/4 Note.	1/8 Note.	1/16 Note.	1/32 Note.
						
Seldom used.						

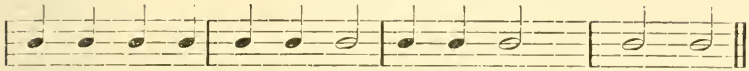
Note.—The strong accent is indicated by the bar, but the medium and weak accents have no specific sign.

The following Exercises are to be sung on one tone to the time-names, then to *laa*.

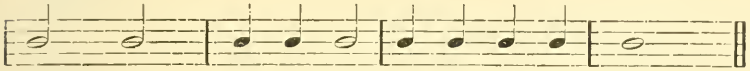
QUARTER-NOTE TO A PULSE.

FOUR-PULSE MEASURE.

Ex. 13.



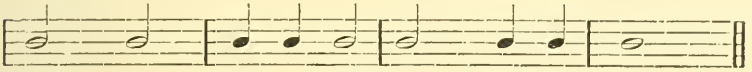
Ex. 14.



Ex 15.

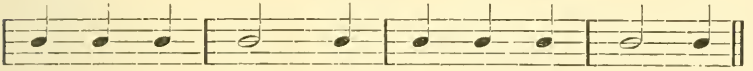


Ex. 16.

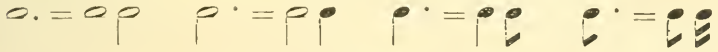


THREE-PULSE MEASURE.

Ex. 17.

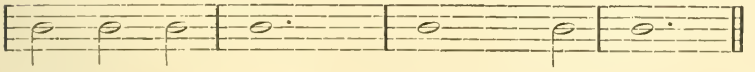


Rule III.—A dot placed *after* a note increases its length by one-half.

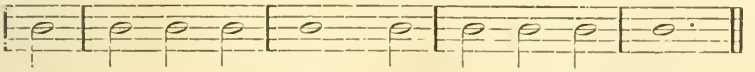


HALF-NOTE TO A PULSE.

Ex. 18.



Ex. 19.

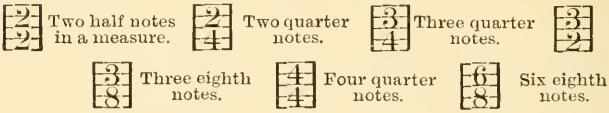


HALF-PULSES.

Ex. 20.



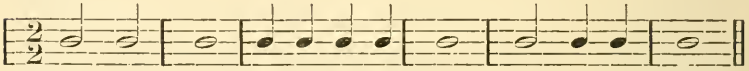
Time signatures are used to denote the number of pulses in a measure. The upper figure gives the number, and the lower the quality of the notes in the measure.



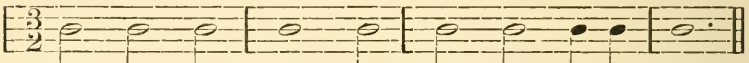
Four pulse measure is sometimes called Common time, and is frequently designated by the letter C (initial of common), thus—

 or 

Ex. 21.



Ex. 22.



Ex. 23.

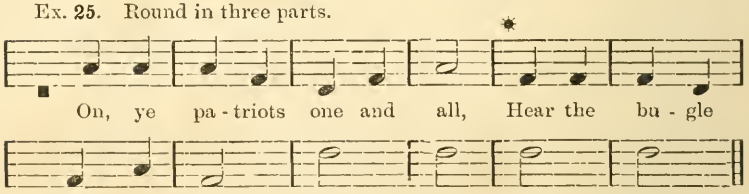


Ex. 24.



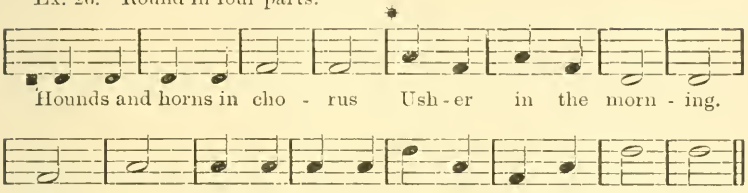
ON! YE PATRIOTS.

Ex. 25. Round in three parts.



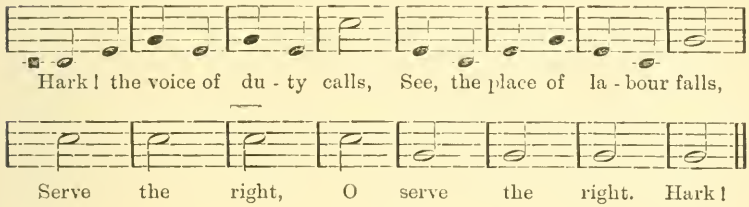
HOUNDS AND HORNS IN CHORUS.

Ex. 26. Round in four parts.



SERVE THE RIGHT.

Ex. 27. Round in four parts.



EXERCISES IN TWO PARTS.

Ex. 28



Ex. 29.



"Notation is a thing of the pen," and will be best learned by writing.

The following exercises in translating from Tonic Sol-fa into the Staff notation will be found invaluable as a means of fixing the relative positions of the notes on the minds of the pupils.

A. Draw a staff of five lines, and write Ex. 1 and 2, page 1, placing DOH in first space below; Ex. 3, DOH on first line; Ex. 4, DOH on second line; Ex. 5, DOH on first space below.

B. Write as above, using the quarter-note as equal to a pulse, Ex. 21, page 3, placing DOH in first space below; Ex. 23, DOH on first ledger line below; Ex. 24, DOH in second ace.

SECOND STEP.

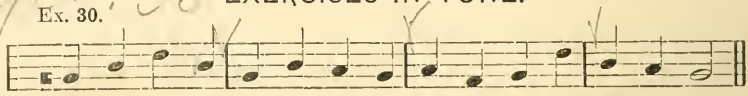
RULE IV.—RAY occupies the first position above DOH, and TE the first below. If DOH be on a line, TE and RAY will be in spaces, and if DOH be in a space, TE and RAY will be on lines.

Sol-fa and afterwards sing to *laa* the following exercises.

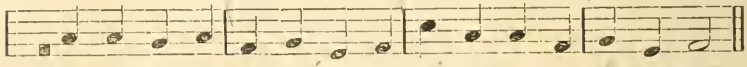
Describe the proper time signature of each exercise.

EXERCISES IN TUNE.

Ex. 30.



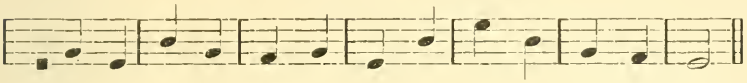
Ex. 31.



Ex. 32.



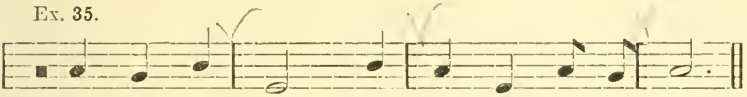
Ex. 33.



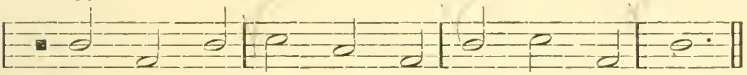
Ex. 34.



Ex. 35.



Ex. 36.



Ex. 37.

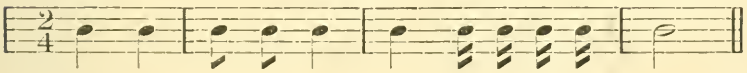


EXERCISES IN TIME.

Ex. 38.



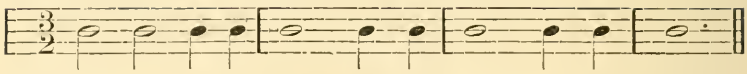
Ex 39.



Ex. 40.



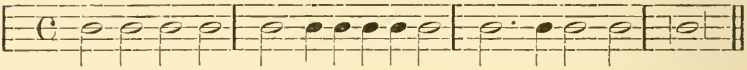
Ex. 41.



Ex. 42.



Ex. 43.



WRITING EXERCISES

FOR SECOND STEP.

A. Translate Ex. 46, page 6, into the Staff notation, placing Doh in first space; Ex. 47, Doh in first space below; Ex. 48, Doh on first line; Ex. 50, Doh on first ledger line below; Ex. 52, Doh on first space below.

B. Write on one line, in 4/4 time, Ex. 53, page 6; in 3/2 time, Ex. 54, page 6; in 4/2 time, Ex. 55, page 7; in 6/8 time, Ex. 57, page 7.

THIRD STEP.

Rule V.—Fah is next above Me, and Lah is next above Soh. Fah and Laa are *dis-similarly* placed with Doh, Me and Soh.

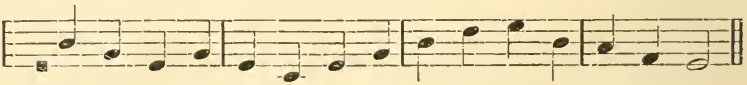
Pupils will find it helpful to read the notes upwards by *thirds*, as **d, m, s, t,** on lines, and **r, f, l, d'** in spaces, and vice versa.

Sol-fa and sing to *laa*.

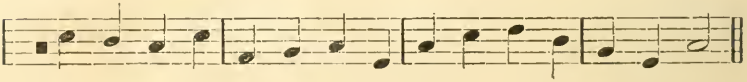
Ex. 44.



Ex. 45.



Ex. 46.



Ex. 47.



Ex. 48.



TIME.

Each note has a rest or mark of silence of corresponding length. The following diagram gives the notes with their equivalent rests.

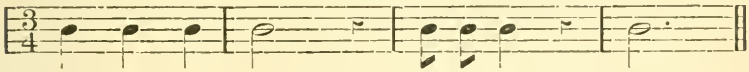


The dot placed after a rest lengthens the rest by one-half.

Ex. 49.



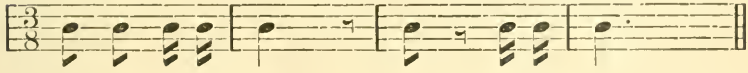
Ex. 50.



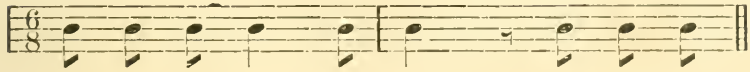
Ex. 51.



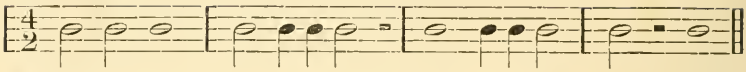
Ex. 52.



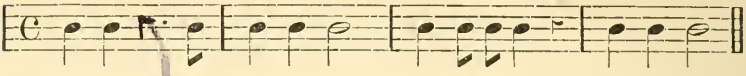
Ex. 53.



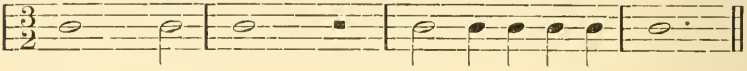
Ex. 54.



Ex. 55.



Ex. 56.



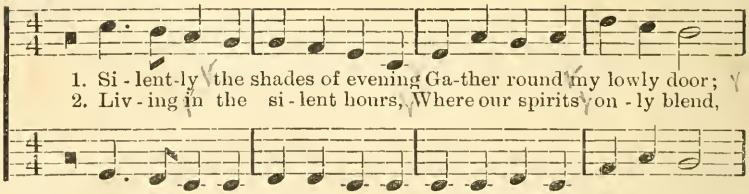
Ex. 57.

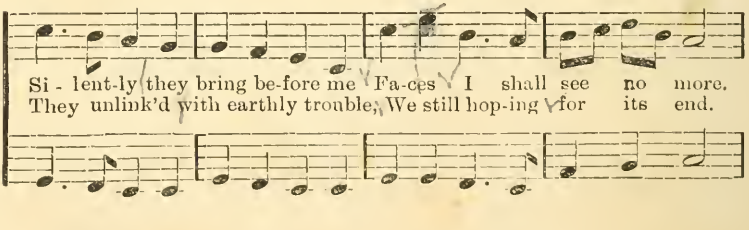


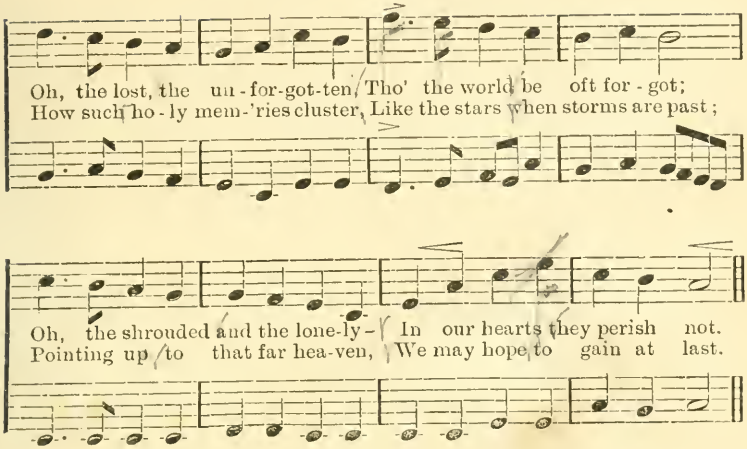
When two or more eighth-notes are sung to the same syllable their tails are joined thus  instead of  See example in Ex. 62.

SILENTLY THE SHADES OF EVENING.

Ex. 58. Key A♭

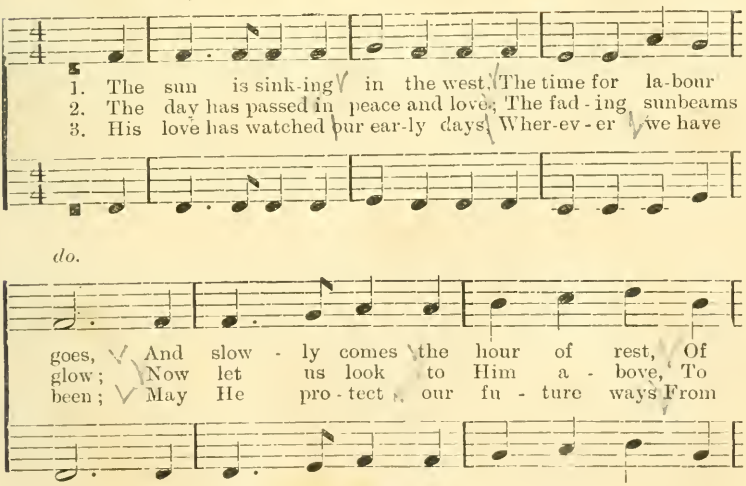


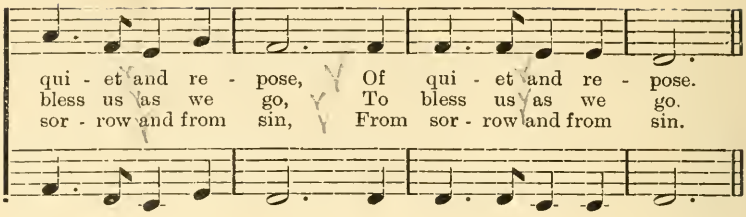




THE SUN IS SINKING.

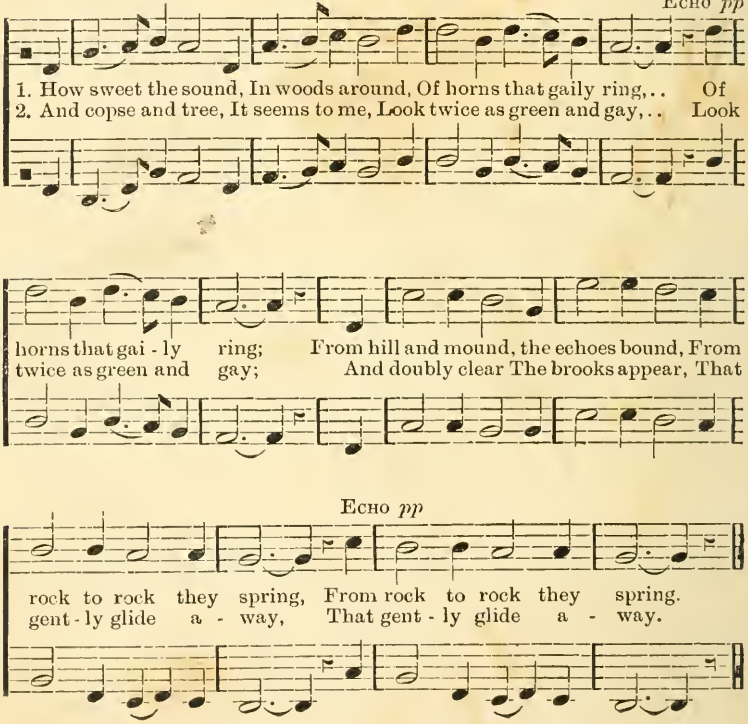
Ex. 59. Key D♭.





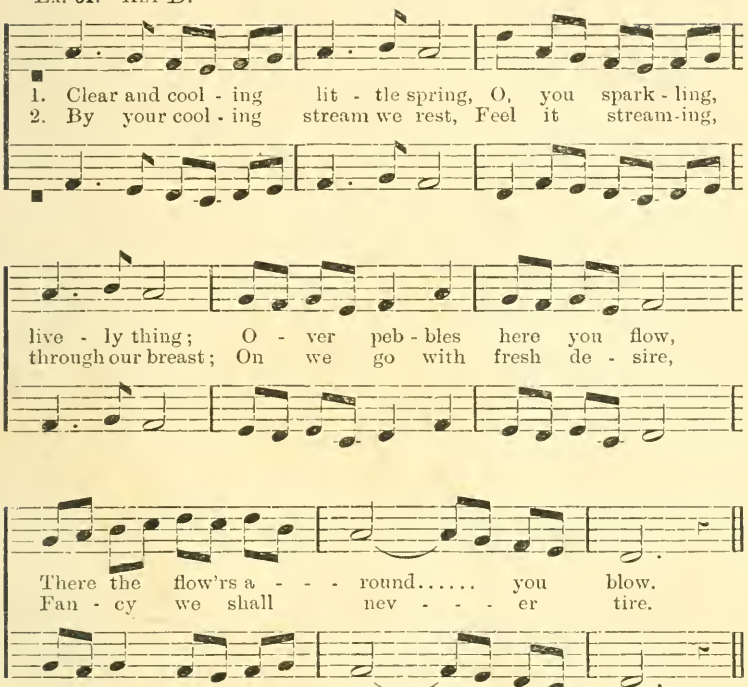
HOW SWEET THE SOUND.

Ex. 60. Key G.



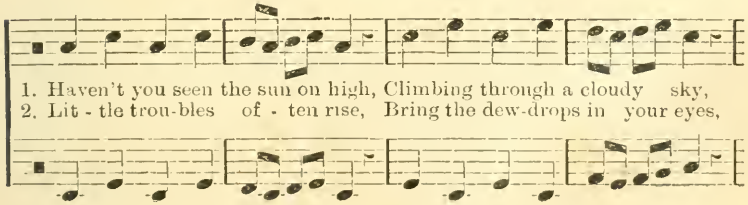
CLEAR AND COOLING LITTLE SPRING.

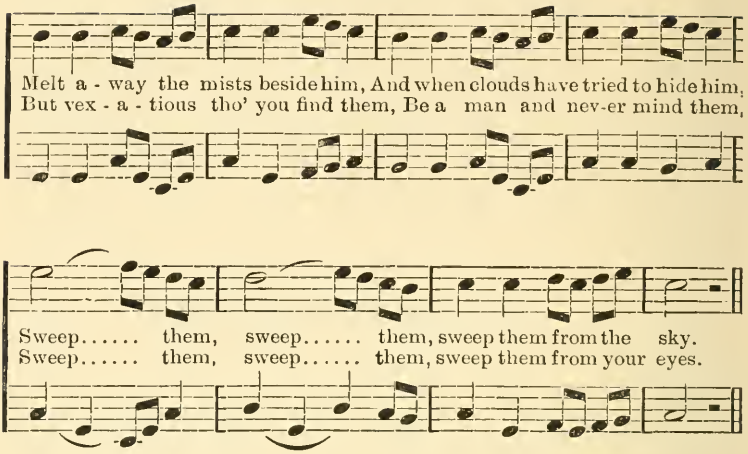
Ex. 61. Key D.



HAVEN'T YOU SEEN.

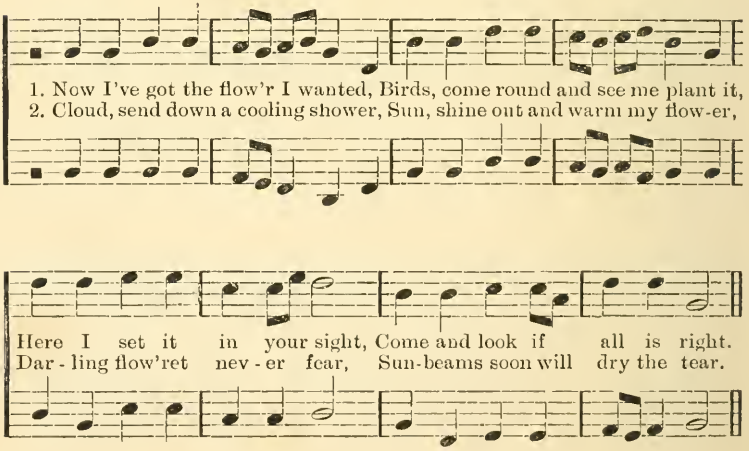
Ex. 62. Key A.





NOW I'VE GOT THE FLOWER I WANTED.

Ex. 53.



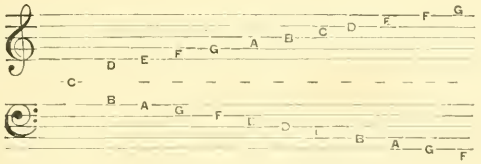
CLEFS.

The Staff notation represents the absolute pitch of notes, by means of signs called clefs. The clefs in general use are three in number, viz.—

G CLEF  F CLEF  C CLEF 

The Great Staff is composed of eleven lines, named as follows:

Owing to the difficulty in reading from such a large staff, it has been found necessary to divide it into two parts, with middle C as a ledger line between. The following represents the staff as usually written for vocal music, with the clefs in their proper places. Notice that the fourth line passes through the centre of the F clef, and that the G clef *turns* on the second line of the upper section of the staff.



The G and F clefs are always written in the above positions, but the C clef is placed in various positions to adapt the staff to the compass of different voices and instruments. When placed on the first line it is called the Soprano clef; second line, Mezzo-Soprano clef; third line, Alto clef, and fourth line, Tenor clef.

In the following exercises notice the position of the key-tone in the respective clefs.

Ex. 64.



Ex. 65.



KEY SIGNATURES.

The staff is always understood to be in the key of C unless marked otherwise. Pupils who have studied transition from the Modulator will understand that, when we wish to write a tune in the key of G, it becomes necessary to sharpen FAH of the *old* key, in order to have TE of the *new* key just a *little step* below DOH. Likewise when we change from the key of C to F we flatten TE to have FAH of the new key just a little step above ME. (See diagram at side). When a tune has to be written in the key of G, the sharp is placed on the F line, and every note on that line must be sung or played a semitone higher than in the key of C. This will not cause any difficulty to the Sol-fa pupil who will simply think of the note as TE.

s	C	d'	C	f
	B	t	B	m
f B♭				
m	A	l	A	r
r	G	s	G	d
				F♯ t,
d	F	f	F	
t,	E	m	E	l,
l,	D	r	D	s,
s,	C	d	C	f,

In the key of F a flat is placed on the B line, and all notes on that line are sung or played a semitone lower than in the key of C. Pupils will easily recognise that the note on which the flat is placed is FAH.

By studying the transitions on the Modulator it will readily be seen how the sharps or flats are successively added to form the signatures for the more remote keys. The following table gives the order of the sharp keys on the right, and the flat keys on the left of C, which requires no signature.

TABLE OF KEY SIGNATURES.

Read from centre, either left or right.

D♭ A♭ E♭ B♭ F C G D A E B



Rules for finding Doh.—The last sharp to the right is Te; the last flat to the right is Fah—or the second last flat is always Doh.

Ex. 66.



Ex. 67.

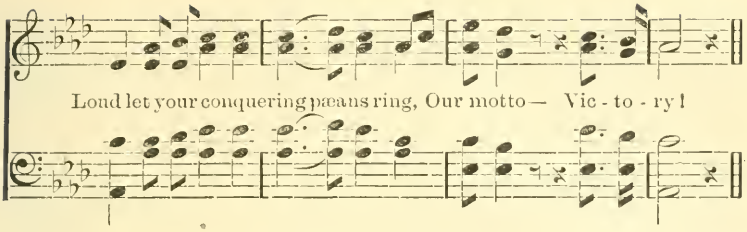




COME, BROTHERS, NOW THE TIME HAS COME.

Ex. 68.





FOURTH STEP.

When FA is sharpened it becomes FE, and when TE is flattened it becomes TA. A sharp or flat placed immediately before a note is termed an *accidental*.

An accidental affects all notes on the line or space on which it is placed, within the measure, unless contradicted by a sign called a *natural* (♮).

If a note has been raised a semitone, a natural will lower it to its original pitch; if it has been lowered a semitone, a natural will raise it to its original pitch.

EXERCISES IN TRANSITION.

IMPERFECT METHOD.

Ex. 69.



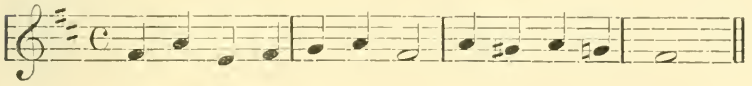
Ex. 70.



Ex. 71.



Ex. 72.



Ex. 73.



Ex. 74.



Ex. 75.



Ex. 76.

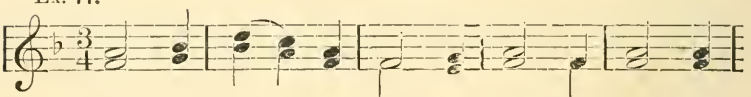


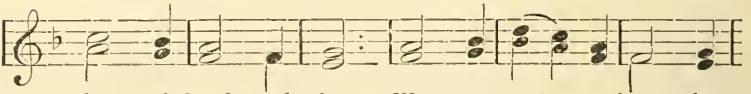


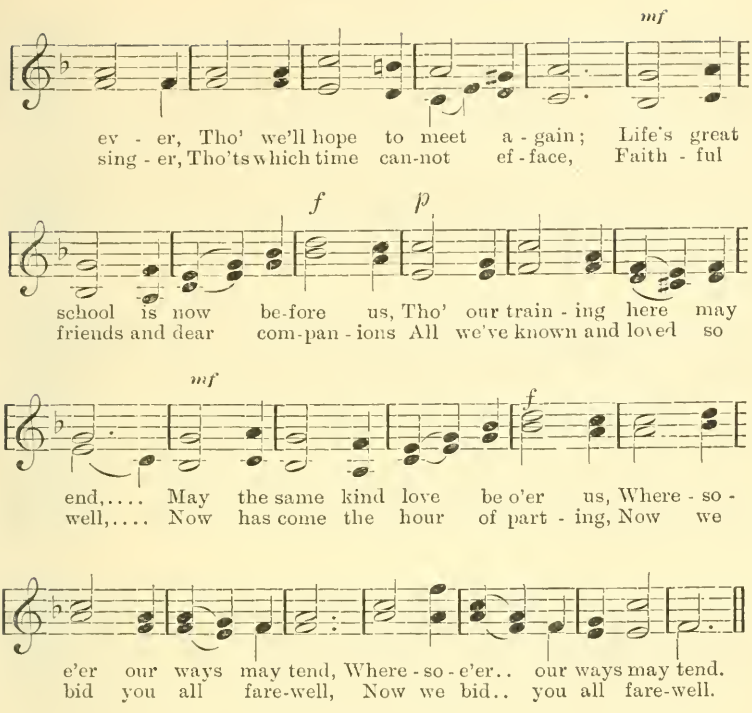
THE TIE.—When two notes are joined by a Tie, the second is not struck again, but becomes a mere continuation of the first. Find examples of the Tie in subsequent exercises.

PARTING SONG.

Ex. 77.



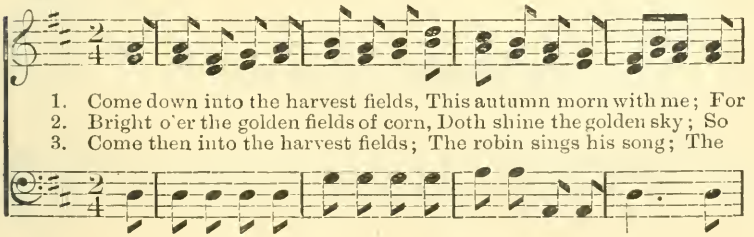


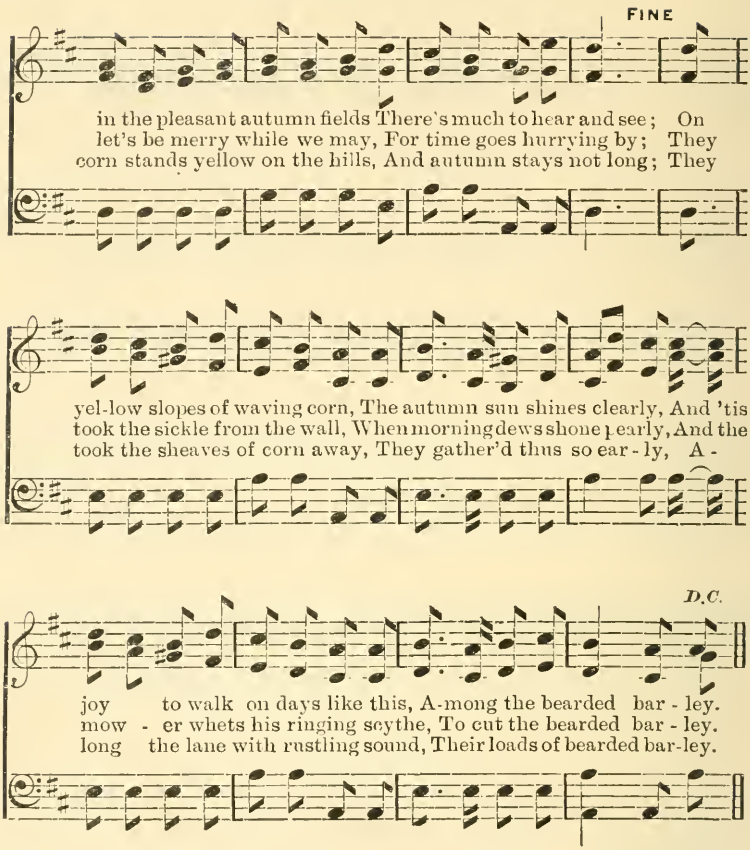


THE BEARDED BARLEY.

Ex. 78.

MARY HOWITT. H. W. FAIRBANK.





EXERCISES IN TRANSITION.

BETTER METHOD.

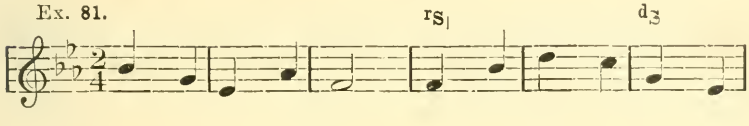
Ex. 79. m l, d s



Ex. 80.



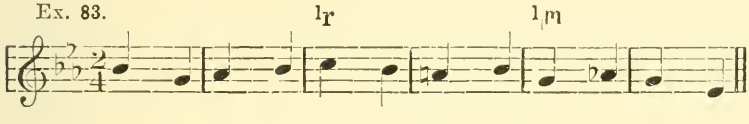
Ex. 81.



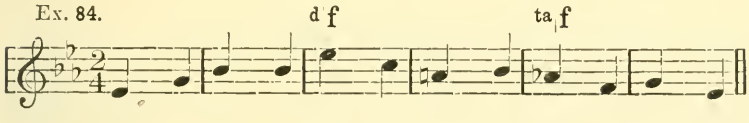
Ex. 82.



Ex. 83.



Ex. 84.

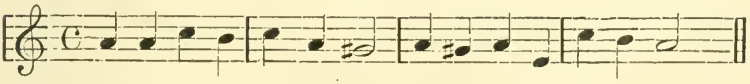


FIFTH STEP.

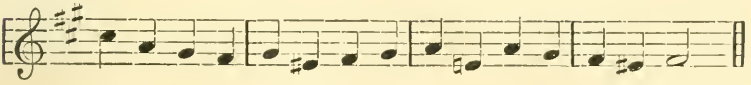
MINOR MODE.

Soh sharp is Se, and Fah sharp is Ba.

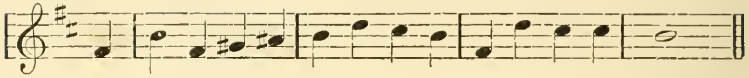
Ex. 85.



Ex. 86.



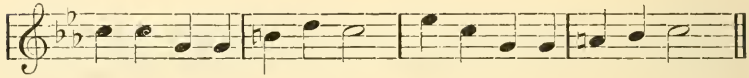
Ex. 87.



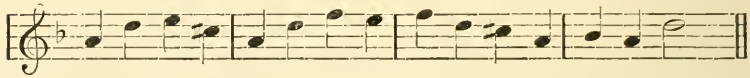
Ex. 88.



Ex. 89.

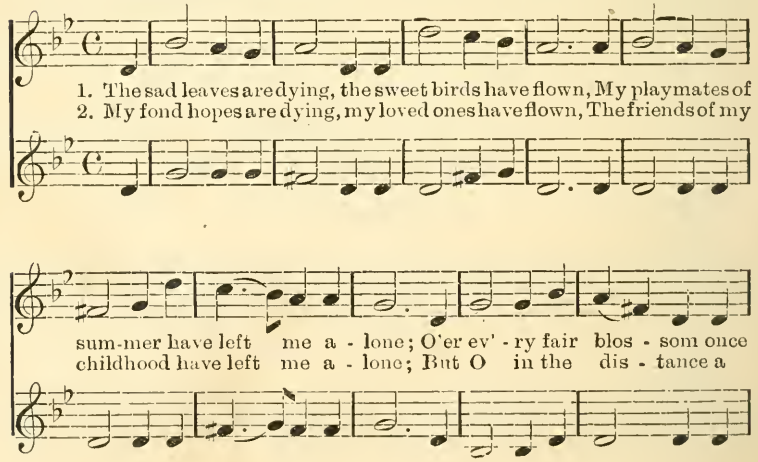


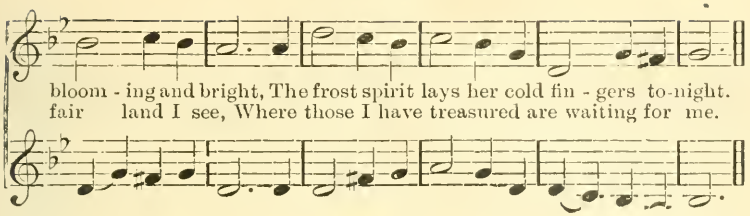
Ex. 90.



THE SAD LEAVES ARE DYING.

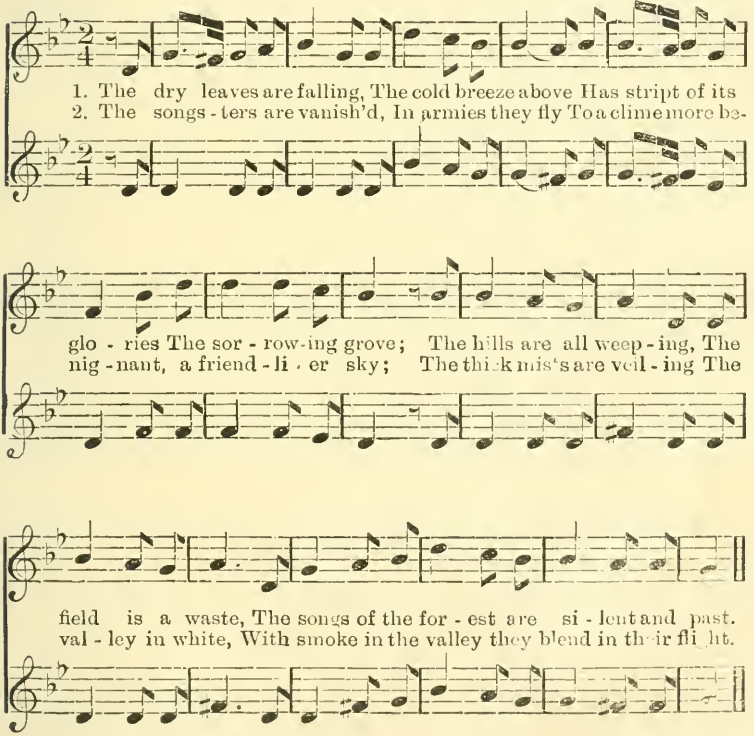
Ex. 91. *Plaintively.*





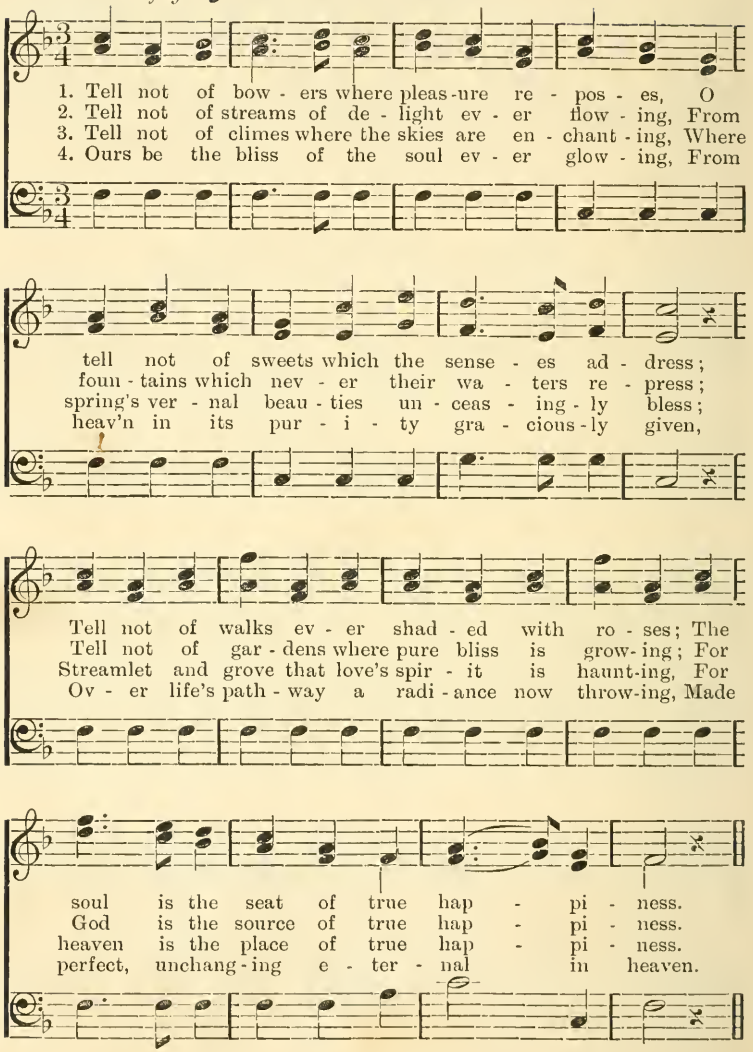
THE DRY LEAVES ARE FALLING.

Ex 92.



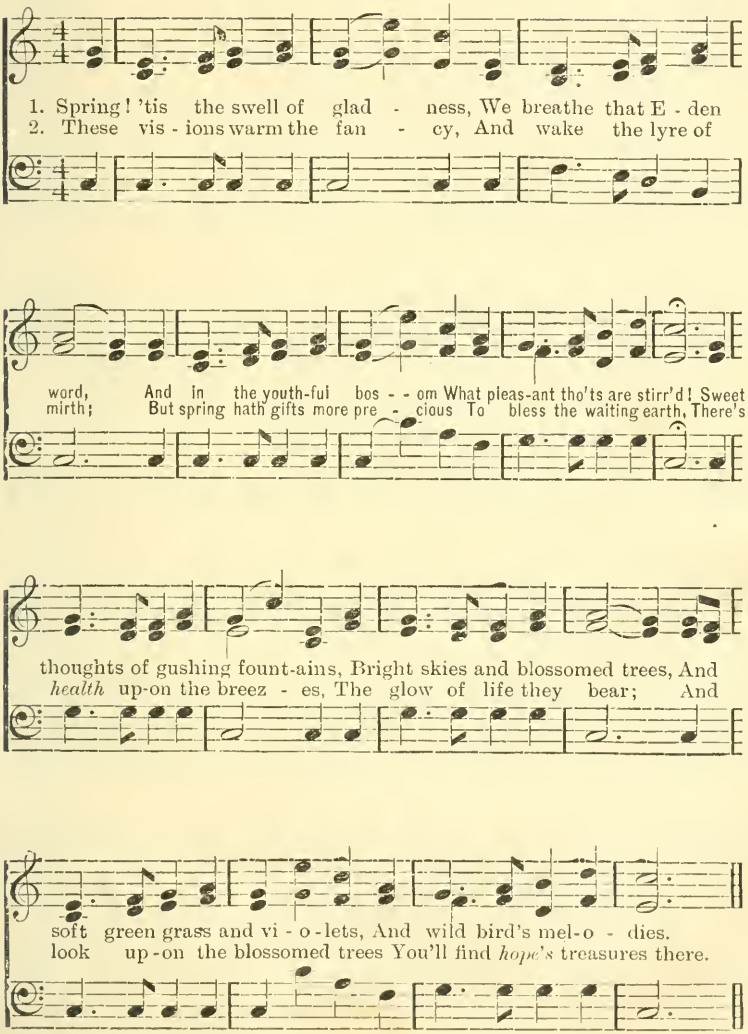
TRUE HAPPINESS.

Ex. 94. *Softly.* ♩ = 22.



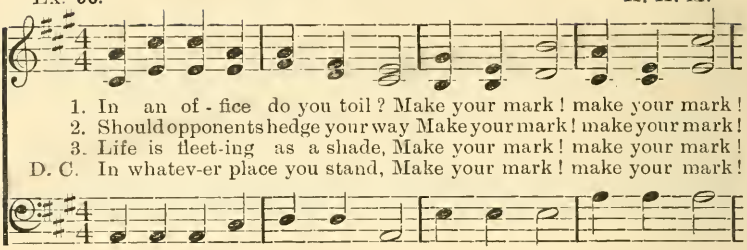
SPRING SONG.

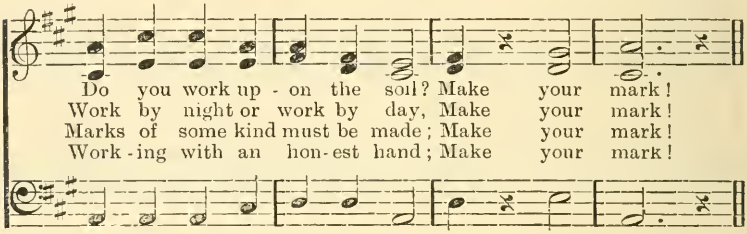
Ex. 95. E. J. M.

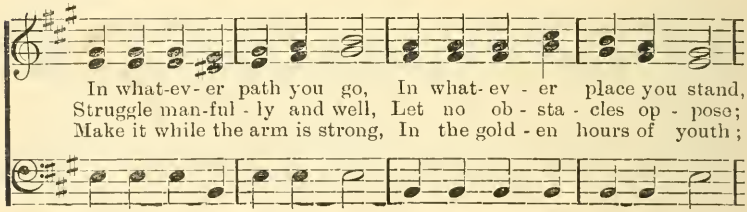


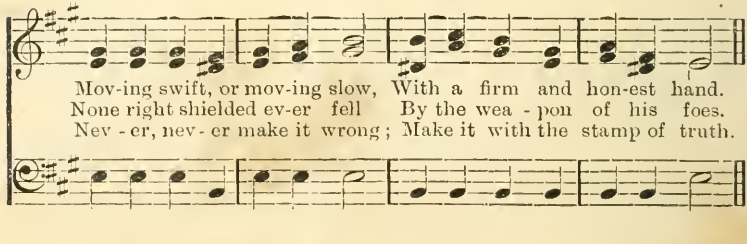
MAKE YOUR MARK.

Ex. 96. H. H. M.



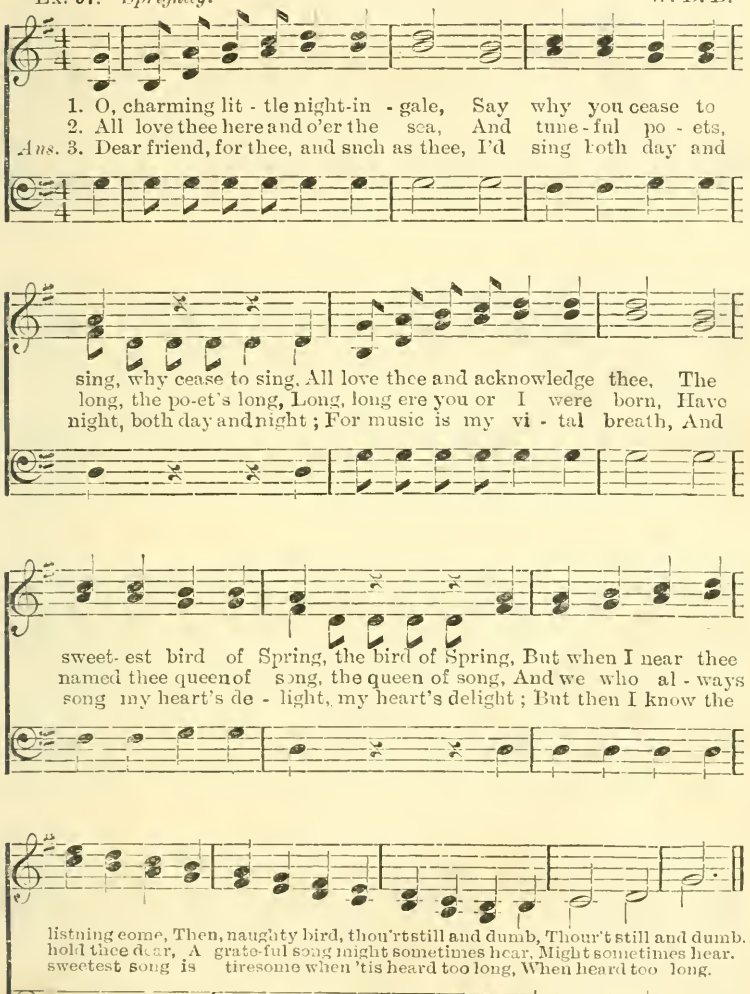






THE NIGHTINGALE.

Ex. 97. *Sprightly.* W. B. B.



GOOD TEMPER.

Ex. 93. W. A. L.



GO TO WORK.

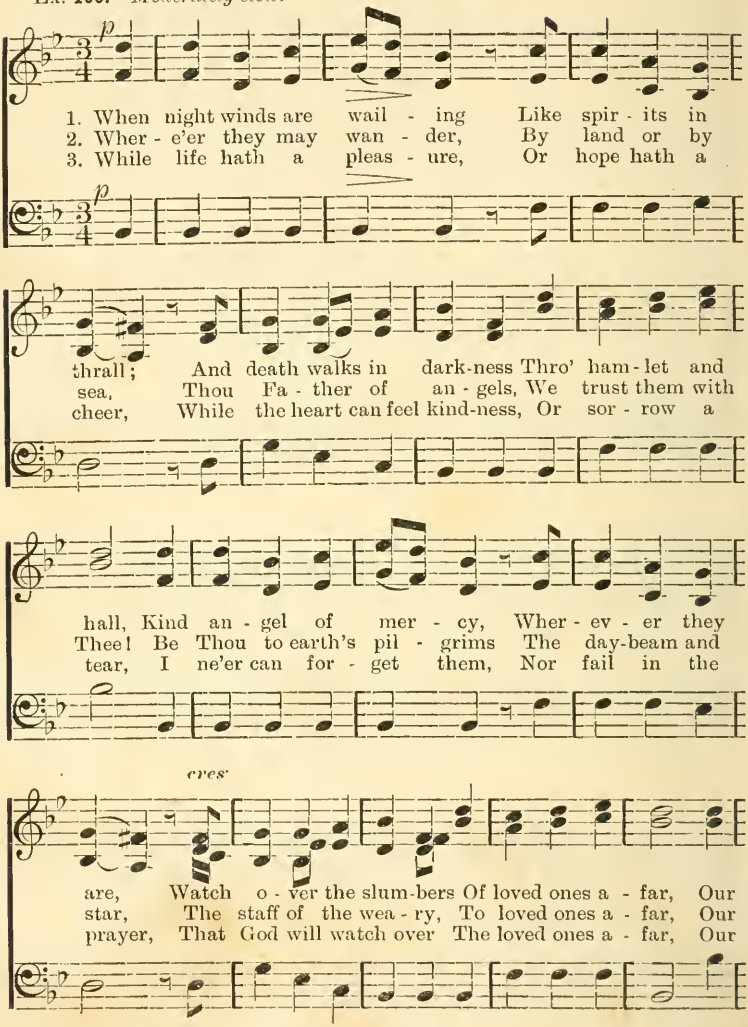
Ex. 99. FRANK WAYLAND.



THE LOVED ONES AFAR.

Words by J. P. PLIMPTON. C. C. C.

Ex. **100.** *Moderately slow.*





EVENING PRAYER.

Ex. **101.**





STAR OF THE EVENING.

Words by F. B. Plimpton. Music arranged from the German.

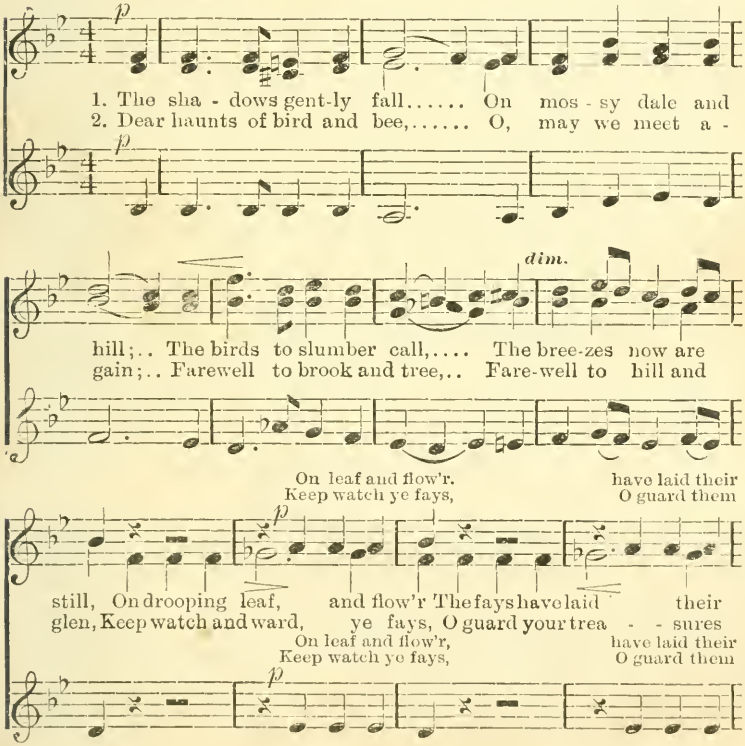
Ex. 102. *mp. Slow, smoothly and flowing.*

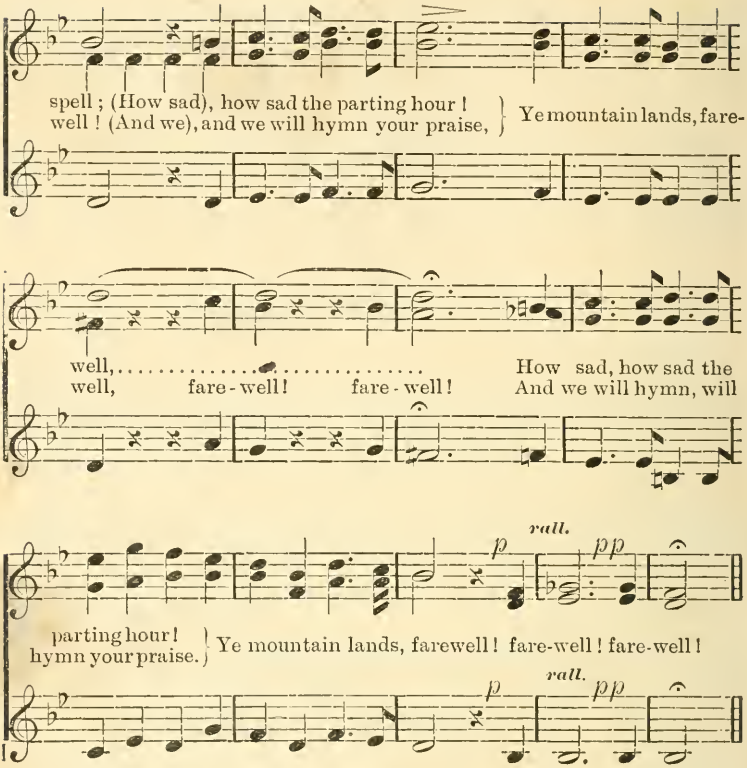




YE MOUNTAIN LANDS, FAREWELL!

Ex. 103. *Andantino.* J. R. Thomas.





LIGHTLY WE SAIL.

Ex. 104. *Allegretto.*





* A figure **3** placed over or under three notes of the same kind, means that the three shall be sung in the time of two, or to one beat.

GOD SAVE THE QUEEN.

Ex. 93.



